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THE POET'S "SHREW" STRANGELY TAMED AT METROPOLITAN

Goetz's Opera Revived in New York After Thirty Years' Silence As Contribution of the Opera House to the Shakespeare Tercentenary—The Libretto a Distortion of the Play and the Music Consistently Commonplace and Dull

HERMANN GOETZ'S forty-two-year-old "Taming of the Shrew" was scheduled for its first performance at the Metropolitan Opera House last Wednesday evening, the third and final novelty of the current season. Ostensibly the production has been undertaken for the timely purpose of celebrating the Shakespearean tercentenary and the management lately let it be known that the opera constitutes its contribution to the festivities now so largely engrossing popular attention. To be sure, the work was announced a season or two ago but failed to materialize at the appointed time, after the manner of certain Metropolitan novelties. And it might be inquiring a trifle too closely to question whether a mere opportune coincidence did not permit the worthy authorities to kill two birds with one stone.

At all events the opera cannot, speaking by the card, be designated as an altogether unknown quantity. The rank and file of contemporary operagoers have not achieved its acquaintance. Those whose recollections can be made to stretch back over a generation may recall it vaguely. For it received its American premiere at the Academy of Music when it inaugurated the short-lived and none too fortunate career of Jeanette Thurber's National Opera Company. Theodore Thomas conducted and the work was sung in English. The date of the performance, Jan. 4, 1886, deserves mention as one of the banner days of local operatic history. Not on account of Goetz, though! For while the "Shrew" held forth on Fourteenth Street, a great audience at the Metropolitan heard the first representation on this side of the ocean of Wagner's "Meistersinger."

Five years or so later preparations were made at the uptown establishment for Goetz's comedy. But the public failed to respond to the artistic efforts of the régime then in force and to avert financial disaster the directorate found it expedient to substitute Wagner for most of the new works projected. And the "Taming of the Shrew" passed into an oblivion in which it has since remained. For this there are substantial reasons into which inquiry will presently be made.

The lateness in the week of the present revival prevents a record in this issue of the reception accorded the opera or of other details of the representation. These will be chronicled next week. The ensuing comments on the nature of the work itself are based on observations made at the full dress rehearsals of the previous Monday and Tuesday as well as on some previous and less formal ones.

Honoring Shakespeare

Precisely why any attempt should have been made to resuscitate this "Taming of the Shrew" is a question the present reviewer would rather ask than attempt to answer. It won scant favor in its Academy days. It received five performances as against thirteen for "Orfeo," ten for "Lohengrin," eleven for "Lakmé" and nine for the "Merry Wives of Windsor." True, it fared better in Germany and after its young and unfortunate



HELEN ALLEN HUNT

Noted Contralto of Boston Who Has Appeared with Distinction in Concerts Throughout the Country (See Page 35)

composer had enlisted the support of the Mannheim intendant, Frank, it found its way to other German houses and enjoyed the approval of von Bülow, who helped its vogue by conducting it himself. But of more recent years it has been suffered to lapse considerably from the grace it once enjoyed.

Why then should the Metropolitan have bent its energies to the preparation of a work that augured so poorly? Was it out of deference to Mr. Bodanzky who is said to like it and who has often conducted it in Mannheim, the city which woke it to life? This last seems scarcely plausible inasmuch as the "Taming of the Shrew" was promised even before there came a question of Mr. Bodanzky's

engagement. Taking as a text the management's professed intention to honor Shakespeare, might not one logically ask why something better could not have served the need? Is there not the sublime "Otello" of Verdi and is the title rôle thereof so utterly beyond the powers of Mr. Martinelli? Has not the radiant, effervescent "Falstaff" waited its promised revival long enough? Could not Mr. Amato incarnate the fat knight, if illness has temporarily incapacitated Mr. Scotti? And surely under Mr. Polacco's bâton Verdi's orchestra would sparkle and ripple with contagious joy and merriment! But if the operatic

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SECOND CHICAGO OPERA COMPANY NOW IMPROBABLE

Opponents of Director Campanini Fail to Agree on Plans—Bloodless War in Progress to Obtain Possession of the Auditorium, with Campanini and Uniformed Detectives "Holding the Fort"—Legal Tangle Over Lease, Involving One of Company's Guarantors, Follows Refusal to Allow Pavlowa-Boston Opera Company to Appear in the Auditorium

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, March 12, 1916.

OPERATIC troubles are still occupying front page space in the Chicago newspapers this week, but a second opera company seems now to be almost out of the question. Those who were relied on to back a company in opposition to Signor Campanini have failed to agree on plans, and the hands of Campanini are strengthened by the knowledge that Harold F. McCormick, the good angel of opera in Chicago, is returning from Zurich to take a hand in the chaotic muddle and bring order into it. Max Rabinoff, having been denied permission to bring his opera company to the Auditorium in April, will take a several days' lease on one of the other theaters.

Announcement is made that Geraldine Farrar will sing in the opening performance of opera in Chicago next season. Coincident with this announcement comes the news that Lucien Muratore, the idol of last season's opera-goers, has been signed by Signor Campanini for next season, and that Titta Ruffo will not sing in the opera here next year.

Marx E. Oberndorfer, assistant conductor in the German opera section of the Chicago Grand Opera Company during the past season, has been re-engaged by Signor Campanini for next winter.

Mr. Campanini will be in New York this week with his secretary, Mr. Daiber, working on plans for next season, including engagements of singers.

A bloodless war has broken out between General Manager Campanini and John C. Shaffer, one of the guarantors of the company, in whose name the lease of the Auditorium Theater is made out. Shaffer seeks to take possession of the Auditorium or be released from his lease. Campanini has fortified the theater with new locks and bolts and guarded it with a force of uniformed guards, claiming possession is nine points of the law.

Even singers of the opera company have been refused permission to go into the building for their mail, which they can get only through the Pinkertons guarding the theater's entrance. Campanini vows he will not relinquish possession without a legal battle.

The trouble broke out when Signor Campanini refused the theater to Max Rabinoff and his Boston-Pavlowa Grand Opera Company for several performances in April. John C. Shaffer, who was in Denver, heard of Campanini's action, and wired his Chicago attorney, Edward J. Brundage, to take possession of the Auditorium in his name. Campanini and his assistant, Julius Daiber, at once put guards around the building, fitted every door with new locks that would not open to Shaffer's keys, and announced that, as they were paying the rent on the lease, they would hold the fort against all intruders.

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"DR. MUCK HAS LITTLE OR NO REGARD FOR HIS SOLOISTS"—JOSEF HOFMANN

Celebrated Pianist Criticises Boston Symphony Conductor's Method of Directing and Declares He Will Not Again Play with That Orchestra—Recollections of Rubinstein

By HARRIETTE BROWER

AMERICANS naturally feel a peculiar interest in the art of Josef Hofmann, for they have seen it grow and develop, from the wonder child of ten to the matured artist who stands at the apex of his profession. There must be thousands in this country who remember the marvelous exhibition of piano playing offered by the little Polish boy during the season of 1888, when, as a child prodigy, he was brought over to tour America.

He was such a little fellow, with such a serious face, as he came upon the stage in his simple sailor suit, and climbed upon the piano stool. We forgot all this after the orchestral prelude, when he began to play. Ah, then it was no longer a tiny child, but a man, who grappled with those handfuls of notes and flung them out into space with such sureness and freedom. That powerful, singing tone did not belong to the puny strength of a child of ten. Neither did that sympathetic reading of the score, that understanding of the meaning of the music.

No wonder people went wild with excitement and split their gloves in vociferous applause. It was almost beyond belief. The climax came when this mite of a boy began to improvise, on a theme handed up to him from any one in the audience. Then his powers were tested and not found wanting.

People shook their heads and said such precocity could not mature, he would probably never be heard from in the future. In that they were vastly mistaken. The child prodigy retired from the footlights and spent seven or eight years in close study. Then he returned to us a full-fledged artist. But that was not the end, only a milestone in his upward climb. Josef Hofmann was never content to stand still, content with present attainments. He has always been at work, always progressing. Each year we have watched him grow, have felt his art become finer, more expressive, more subtle, until now it seems well nigh perfect. Yet he does not take this view.

"There are still difficulties I have not yet overcome, limitations beyond which I have not passed. I have not all the power I desire, nor always the ability to express every emotion I wish to portray. There is still much I wish to accomplish along these lines." Admissions like these, coming from the lips of such a musician, is another proof of the humility of the truly great artist.

I found Mr. Hofmann in his apartments overlooking the park. A fluffy white poodle took great interest in the visitor, but was cautioned by his master, who held up a warning forefinger, "not to be a bore."

"You will meet my family by degrees," remarked the artist, smiling: "first my dog, then Mrs. Hofmann (who entered later), and my little daughter, Josepha,"



Josef Hofmann

—Photo © Mishkin Studios

"It goes without saying that an artist in these days must have a great technique; it is after that really where piano playing begins. But I do not consider I possess a perfect technique, for I still have limitations. The artist, however, must not allow the public to guess his limitations. There is as much art in choosing the right kind of compositions as in playing them. There are still some pieces I would not attempt; some that require more power than I now have. The player should never urge his force to the limit; he must always keep something in reserve. If the tone is at its utmost capacity of production, it will sound hard; there must always be something back of it. Rubinstein was capable of immense power, for he had a very heavy hand and

degree of power. When all this is under control, he is ready to interpret the composition.

"I repeat that only when the player has control of the means, has he the true freedom absolutely to express himself. Then his interpretation takes on the nature of an improvisation.

"There are many circumstances which influence the artist's interpretation. His prevailing mood, the piano, the audience, the acoustics of the space in which he plays, and so on. I play very differently in the hall from what I do at home in my study. Before an audience I must take into account all the things I have mentioned. If I am to fill Carnegie Hall my dynamic scale is quite different from the one I would use in Aeolian Hall. There must likewise be corresponding differences in touch and tone color.

"You speak of the spiritual side of piano interpretation. To bring out that side surely depends on the absolute freedom and untrammelled condition, both mentally and physically, which one is in.

"I can affirm, therefore, that I do not know, beforehand, how I shall be able to play the piece, until I have tried the space, the piano, the hearers and myself. I may be able to control every point, and express myself with perfect freedom, and then I may not. There are times when it seems I have nothing to say. The notes of the piece are there, an inanimate skeleton. It is like a dinner table, daintily laid out, where the viands are wanting, and the listener goes away unfed.

"As I see it, there are two kinds of pianists. The more numerous sort may master every note, finger mark and sign of expression with commendable exactness. They form a careful conception of the piece; everything is thought out in the privacy of their studio. When they come before the audience they merely transfer this conception to the larger space, playing just as they would at home. They always try to play the piece in the same way.

"The other kind of artist—and their

number is small, I admit—never play the piece in just the same way. They strive for the control which gives absolute freedom of expression. They realize how many forces react on the artist upon the platform—even the temperature! If I am playing the Appassionata Sonata on a sultry day, the passion may be somewhat milder than it would be if the atmosphere were more bracing. I think I can say I belong to this small class of pianists who yield to the inspiration of the moment and improvise the composition at the piano.

"If one is to play with freedom and inspiration, one must strike out boldly and not hold back in timidity or bashfulness; these are bad faults. We sometimes see people in society who fear to make a faux pas here or there; so they hold back stiffly and bore everybody, besides being very uncomfortable themselves. The player must cast fear to the winds and risk everything. He should be an absolutely free and open avenue for the emotional and spiritual meaning of the music. When one can thus improvise the composition, it seems that the piano no longer sounds like a piano. It has been said that when Rubinstein played, the instrument did not sound like a piano. As you have heard Rubinstein, you remember how different his piano sounded from the ordinary kind; like a whole orchestra, or like another sort of medium, in spite of the wrong notes. He often struck false notes, yet in teaching he was very exact; he would not endure wrong notes, or slips of any kind, in his pupils or in himself. But in public he took the risk; he was not troubled about the false notes if only he could present the emotional content in the most compelling light.

"I heard Rubinstein play in Berlin, at his last concert there. Moszkowski sat beside me. Rubinstein, in playing his Valse Caprice, missed all but one of those treacherous high skips. When he hit that one correctly, Moszkowski turned to me and whispered humorously, 'We must excuse him, for he can't see any more.'

"I notice, Mr. Hofmann, that you have a metronome standing here. In one of your answers to questions in the *Home Journal*, I believe you disapproved of it."

"That is a misunderstanding. We cannot do without the metronome. It is the policeman! I may have said not to play with a metronome; as a true sense of rhythm cannot be taught in this way. But I never said not to use it. On the contrary, the metronome is a necessity to give us the correct idea of tempo; in that capacity I use it frequently.

"What do I think of modern music? Some of it is only contortion: Stravinsky and Schoenberg, for instance. Yet it is sought after as a fad, from curiosity. If one falls in a fit on the street, people run together, curious to see what has happened. What do they see? Contortion. The Stravinsky work, recently given at the Century, was fascinating in color, movement and ensemble, but the music was again—contortion.

"The absolute control of all means in the performer's power does not only belong to the pianist, it may belong to the flute player, the violinist or cellist. It must be possessed by the player who would improvise his interpretation.

"The piano is the universal instrument, the one independent medium. All other instruments either require, or are improved by an accompaniment, even the voice. But the pianist stands alone, and controls everything. He can express every emotion, even despotism, by means of his instrument. We often say the piano expresses all these, when we really know it can say nothing at all without the pianist. If he have a variety of emotions and the ability to express them, the piano will do his bidding."

"We regret you elected to give but one recital in New York this season."

"But I am playing a number of times with orchestra here. You have good ones in America."

"The Boston Symphony, for instance?"
"A very fine orchestra, but I do not enjoy playing with it, as the conductor, Dr. Muck, has little regard for the soloist. Indeed he does not greatly care to have a soloist, as he considers his orchestra sufficient without. The soloist receives little or no consideration. That is the reason I shall not again play with the organization. An orchestra should take the part of an accompaniment, and although the conductor directs it, he should not make himself prominent enough to detract from the soloist, but should, for the time being, efface himself. This the conductor of the New York Symphony is able to do. After we have played together five or six times, we come to be in perfect accord. A soloist ought to play with orchestras in smaller places before appearing in the large cities, if he wishes his ensemble to be at its best."

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CULLED FROM JOSEF HOFMANN'S PHILOSOPHY

The artist must not allow the public to guess his limitations. There is as much art in choosing the right kind of compositions as in playing them.

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a child of nine, of marked artistic instincts, who is already doing creditable sketches in water color.

We spoke first of the little Polish boy, who aroused such a furore in America, at the age of ten.

"That was in '88," said Mr. Hofmann. "At that time I played the Mendelssohn Concerto in G Minor, also his Capriccio, and the Beethoven in C Major and C Minor."

"Do not forget the improvising."

"Oh, yes. I improvised, of course."

"Surely one who has such a perfect technique can accomplish all that one desires."

arm. His fifth finger was as thick as my thumb, think of it! Then his fingers were square on the ends; it was a wonderful hand.

"I do no technical work outside of the composition, for the reason that I find plenty to do in the piece itself. Every passage that presents the least difficulty is studied in minute detail, with well raised fingers, clear, distinct touch, taking care to put the finger down exactly in the middle of the key, and not on the side of it. The piece is studied with every kind of touch, tempo and dynamics, studied till the player has command of every possible variety of tone, touch and

MUSIC'S PART IN LIFE AT WEST POINT



The Cadet Choir of the United States Military Academy at West Point. When the Picture Was Taken for "Musical America," Two Weeks Ago, About a Dozen of the Ninety-five Members of the Choir Were Absent in the Fulfilment of Various Duties

SEARCHING the country over, it would be difficult to discover another individual whose waking hours are so crowded as are those of the West Point cadet. From the time his day begins at 6 a. m. until "Lights out" at 10 p. m., the cadet's every minute is portioned out and consecrated to some one of the manifold duties that his exigent mentor, Uncle Sam, has put upon him. If a quarter of an hour or so of unoccupied time falls to his lot, he considers he is having a vacation. Naturally his occupations, in so far as study is in question, are concerned with tactical problems, higher mathematics and other scientific subjects having a more or less direct bearing upon his career.

Such being the case, it would not seem as though music could play a very important part in his scheme of things. Yet it has its place—and a very beautiful place—even in this most severely scientific and practical of America's educational institutions.

When General Washington conceived the idea of a national military academy, he gathered from every expert on military training whom he was able to summon into counsel his views as to the best possible curriculum. He talked the matter over with various of his officers and particularly he sought the advice of those, like General Lafayette, acquainted with the systems of training in European military schools. Baron von Steuben, who performed some of his most eminent services to this country in the Revolution as a drillmaster of extraordinary capacities, submitted a detailed plan of study and drill.

Now it so happened, when the United States Military Academy actually came into being, that every one of Baron von Steuben's suggestions was adopted with but a single exception. That exception was exceedingly curious and interesting. The Baron had advised the inclusion of music in the curriculum, and our hard-headed and eminently practical forefathers, evidently deeming the art but a mere pastime, a pretty adornment having no significance for the fighting man, omitted it. And they saw to it in the arrangement of the cadet's various pursuits that his time was so filled full that opportunities must be slight indeed for such amenities as music offers.

Choir of Ninety-five Men

Nevertheless and as hinted above, music plays its part in cadet life, and principally it is influential through the nobly impressive Sunday morning service in the Academy Chapel. There is a cadet choir of ninety-five men, trained and led by the Academy organist and choirmaster, Frederick C. Mayer. They rehearse but once a week and then for but one hour preceding the Sunday service. That is the only time at their disposal for the purpose. It is one of the very few hours of the week that the cadet is permitted to have "to himself," if he so chooses, and these choir men in

Cadet Choir of Ninety-five Men an Organization of Remarkable Ability and Efficiency—The Chapel Organ a National Institution and an Instrument of Extraordinary Capacities—The Notable Work of Organist Mayer—Band and Orchestral Music at the Academy—Baron von Steuben and the Cadet Curriculum

devoting it to rehearsal perform a greater sacrifice of leisure than the average man would in giving an hour or two daily to a similar cause.

With such strictly limited opportunities for preparation, it might be thought that uncertainty of performance would result. But that is not so. The West Point cadet does nothing that he does not do well and thoroughly. And in the present case, he has the benefit of the splendid musicianship and the profound musical devotion of his instructor and leader. What Mr. Mayer accomplishes

youth is represented in that splendid, up-standing body of men who constitute the cadet corps at West Point and they sing as they do everything else, with their minds and their hearts in their work for the glory of West Point and all the things it stands for.

The Chapel and the Organ

The chapel in which they sing and the organ which accompanies them are in themselves an inspiration. The aptness of the term "frozen music" as applied to architecture never comes home to the

ject proudly. "One thing about that institution that commends itself above all others," said he, "is that beautiful chapel, not because it cost a large sum of money, but because of the exquisite taste of its architectural arrangement."

"And the finest feature of the chapel is the organ," added Mr. Miller. "It is of the utmost importance that these cadets have good music of this character in connection with their work."

This organ is a national institution, well deserving of that distinction, and as such its qualities cannot be exploited with too great emphasis. It is claimed for it that "in power and quality of tone, in variety and beauty of the more delicate combinations, in the expressive qualities obtained from stops in swell boxes, and in general tonal efficiency, it is not surpassed, if equalled, by any instrument of any builder, ancient or modern, even those of far greater size and cost." This is a sweeping claim, but one hearing the organ played by the master hand of Mr. Mayer cannot fail to understand its reasonableness.

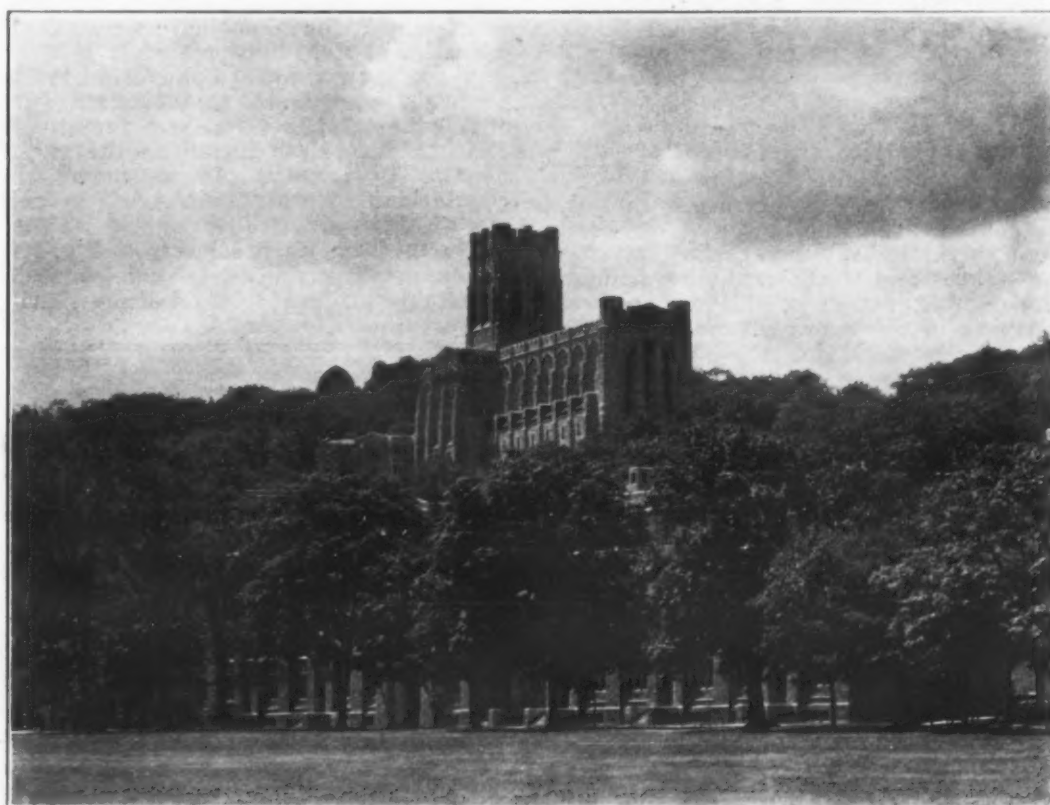
The West Point Cadet Chapel is 218 feet long inside, with corresponding height and width—a building of cathedral proportions. The principal organ chamber is an elevated gallery along the entire side of the deep chancel or choir with unobstructive arches opening into chancel and transept. The console is located opposite on the floor below, where it overlooks the choir and is 40 feet from the nearest pipes. The echo division is above the doorway at the other end of the building, more than 200 feet away. Something of a military flavor was aimed at in the general ensemble, but the instrument is essentially a church organ and eminently appropriate for the undenominational services held in the chapel. The specifications of the organ are given at the end of this article.

A Typical Chapel Service

It was a typical chapel service that the writer heard on a recent Sunday. The opening Bach Prelude, striking in the dignity of its performance, was followed by the Processional, "Rise, Crowned With Light," to the tune of the Russian National Anthem, announced with echo diapason, the main organ gradually added and the congregation joining in as the leaders of the choir reached their seats. The choir marches the 200 feet down the chapel, four abreast, and the sum total of effects, military and musical, is inspiring.

Then followed the Venite, Benedictus e Gloria, Gregorian music such as is best suited to male voices, and the Te Deum in D of Holden. The hymn was "Glorious things of Thee are Spoken," to the tune of the Austrian National Anthem; with both the Russian and Austrian anthems on the same program, none could accuse the cadet corps of failure to observe strict musical neutrality! These greatest of patriotic hymns are always sung together at these services, never singly, and this is done from a sense of the fitness of things and not because of any official order or request.

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The West Point Cadet Chapel

with that lone hour's rehearsing is astonishing.

The writer had the good fortune to be present at a recent chapel service, and many a long and carefully rehearsed choir that he has heard might well envy these cadets not only the youthful freshness and the virile and beautiful quality of their voices, but the precision of their attacks and releases, their fidelity to the pitch, their feeling for rhythm and their evident understanding of the devotional significance of their music. To hear them is to be stirred profoundly, religiously. The best of America's

observer with greater force than when he views the Chapel, crowning the hill at West Point, a majestically beautiful specimen of Gothic architecture, fittingly expressive of its mission as "the spiritual fortress of the Army." It is a great symphony in stone. And as for the organ, built by M. P. Möller, of Hagerstown, Md., it is a magnificent instrument, a credit to the nation that presented it to the Academy. In 1913, in a speech in the House of Representatives anent the passing of the Military Academy appropriation bill, Representative Miller of Minnesota referred to the sub-

MUSIC'S PART IN LIFE AT WEST POINT

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Patriotism is instilled into the West Point cadet from the first day he dons his uniform and until he goes forth from the Academy portals, the finished officer. His responsibility to his country is impressed upon him at every turn until the uniform that he wears becomes a sacred thing. Thus there is significance in the fact that in every chapel service

of the organ. Mr. Mayer's devotion to this instrument is beautiful to see. It is something very like a personal affection that he bestows upon it and he plays it with absolute mastery of its myriad possibilities of tone coloring. No delicate shading, no majestic climax falls short of its fullest and most poetic expression when Mr. Mayer is at the console.

He played the Sibelius "Finlandia" as

marks, and, accordingly, it will be sufficient for present purposes to state that Mr. Mayer is a product largely of American training and that he is a virtuoso of the 'cello and the piano as well as the organ. He studied at the Cincinnati Conservatory of Music and played on the Conservatory orchestra, under Van der Stucken's baton. He also studied piano and 'cello for two years in Berlin, playing 'cello on the orchestra of the Stern Conservatory. In New York he studied organ with Robert J. Winterbotham, played 'cello in the Volpe Symphony Orchestra, and was organist at the North Presbyterian Church. The West Point organ was completed about five years ago and Mr. Mayer has been the organist there about four years and a half.

In addition to his work with the cadet choir, Mr. Mayer gives five recitals every year and the chapel is packed to its limit on every such occasion. Uncle Sam does not allow of large funds for the engagement of soloists for these recitals, but distinguished artists often volunteer. Among those who have assisted Mr. Mayer are Vera Curtis, of the Metropolitan Opera Company; Charles Norman Granville, Mary Ann Harbison, Mrs. Lillian Brechemin Gillespie, Mme. Longley Weidler, Sergei Klubansky, Philip Egner, 'cellist, and the soloists of the cadet choir. Another soloist who appeared last spring and will be heard again the present season, is Samuel Strang Nicklin, baritone. Mr. Nicklin has been a pupil for several years of Jean de Reszke. He sings with the finish to be expected of a de Reszke pupil and he is exceedingly fortunate in the natural quality of his voice. He is the coach of the Academy baseball nine, and New York baseball fans will remember him as Sammy Strang, who formerly played with the "Giants," and was one of the most noted utility infielders ever in professional baseball.

"It is difficult to praise the members of the cadet choir too highly," said Mr. Mayer to the MUSICAL AMERICA man. "They receive no reward for the extra work involved except the consciousness of good work well done. You ask if the strict military discipline to which they are subjected throughout their course is not a help in increasing their responsiveness to musical instruction. Naturally that is so in considerable measure. But it must be remembered that this hour they devote to rehearsal comes at one of the rare times when relaxation is supposed to be their due, and absolute concentration is not always easy under that condition. All the more credit to them, then, for the fine spirit of cooperation which they manifest."

"Last year a reward did come to the men of the choir in an invitation from President Hadley and the faculty of Yale to visit New Haven as the guests of the University. Inasmuch as the regulations governing the Academy permit of few—practically none at all—departures from its precincts, such a trip means much and is duly appreciated. The choir made a splendid impression

upon their Yale hosts and were royally entertained in return.

"As for the chapel organ, despite its effectiveness as a three-manual instrument of modest size, it still falls short of the standardized equipment for a building almost a cathedral in size and with services of national importance. A fully equipped four-manual organ is what we hope for and to this end a Fund for the Improvement of the Organ was established several years ago. In addition to the memorial stops noted in the specification, several other stops have since been installed by popular subscription. For the addition of a fourth manual or solo organ, an expenditure of about \$6,000 is required, and there is a rare opportunity here for anyone who may wish to create a memorial or perform a high artistic and patriotic service."

Academy Band and Orchestra

Additional music is supplied West Point by the United States Military Academy Band (composed of Army musicians and not cadets), which plays for the cadet parades and manœuvres when outdoor drilling is possible and constitutes itself a symphony orchestra of forty men in the winter months. There are enough members of the band who play violin, 'cello, etc., to constitute a very respectable string choir and remarkably good results are accomplished in the circumstances. Concerts are frequently given of a Sunday afternoon in the Cullom Memorial Hall and at one of the most recent ones, compositions by Moszkowski, Weber, Offenbach, Chaminade, Johann Strauss, Victor Herbert and others were on the program.

The director of the orchestra and leader of the band is Philip Egner, virtuoso 'cellist, who with Victor Herbert occupied the first 'cellist's desk in the Metropolitan Opera Orchestra under Seidl, and who also played at one time as first 'cellist under the baton of Theodore Thomas. Mr. Egner is also a

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A Striking Interior View of the Chapel at West Point, Showing the Magnificent Academy Organ

of the year, following the Doxology, he sings the last stanza of "America"—"Our fathers' God, to Thee."

The service closed with the Benediction, an adaptation of the Holy Grail motive from "Parsifal," and the music for the Postlude was from the Temple Scene of "Parsifal" (in which the chimes were used with beautiful effect), ending in a full organ climax of vast impressiveness.

Soloists from the choir at this service were R. G. Moses, baritone, a first classman, and incidentally the first captain in the cadet corps; F. C. Shaffer, first tenor; L. M. Riley, second tenor, and Edward Martindel, bass. They sang full-throatedly, with purity and richness of tone and a genuine feeling that could not but communicate itself to their hearers. The choir is fortunate in its soloists.

An idea of the sort of music in the choir's repertoire may be gleaned from this service and from the fact that they sing such other numbers as these:

Te Deum in C, Sumner Salter; Te Deum in B, Dudley Buck; Jubilate Deo, S. Salter; Jubilate Deo, Tours; Praise the Lord, O My Soul, Watson; Sanctus, from "St. Cecilia Mass," Gounod; Seek Ye the Lord, Roberts; Creation's Hymn, Beethoven; New Year's Song, Mendelssohn; Love Divine, Grieg; Arise, Shine!, Lloyd; Holy Art Thou ("Largo"), Handel; Pilgrim's Chorus, "Tannhäuser," Wagner; etc.

A Recital for "Musical America"

Following the regular service, Organist Mayer gave an impromptu recital for the benefit of the MUSICAL AMERICA representative for the purpose of disclosing some of the additional attributes

the opening number of a program designed to reveal the power of the organ in a vivid light. The orchestral effect of strings and wood wind, the dramatic and heroic power of the tubas, were striking in this number. Batiste's Communion in G Major served to demonstrate the rare beauty of the *vox humana*, and the employment of the chimes at the end was thrilling. Mr. Mayer next played his own arrangement of the traditional Spanish "Seixes," the particular loveliness of which found wonderful translation in the delicate, graceful effects that this organ makes possible. In MacDowell's "To a Water Lily," the rich and varying tone colors were a revelation and the echo organ was used with searchingly beautiful effect. The Mendelssohn Sonata in F Minor, Op. 65, No. 1, was the concluding number, well chosen to set forth the full capacities of the instrument and leading to a final climax of genuine grandeur. To do justice in this brief summary to the profundity of musical insight which Mr. Mayer's playing unveils and to the devotional atmosphere which he is able to summon forth is a difficult matter. But this splendid national organ has in him a master supremely worthy.

Musician of American Training

When Congressman Miller, in the speech referred to above, made his statement, "And the finest feature of the chapel is the organ," he added, "and the finest part of the organ is the organist." But Mr. Mayer, modest artist that he is, wished especially that no use be made of this part of the Congressman's re-



Organist and Choirmaster Frederick C. Mayer, at the Console of the West Point Organ, and (Above) Philip Egner, Leader of the West Point Band and Orchestra and Virtuoso 'Cellist

THE POET'S "SHREW" STRANGELY TAMED AT METROPOLITAN

[Continued from page 1]

Shakespeare had to be taken with Teutonic dressing why might it not have been in the form of Nicolai's "Merry Wives," an opera that still has abundant power to charm?

Work of Crass Mediocrity

Turning from these vain but uncontrollable queries to the opera of Goetz as done at the Metropolitan what do we find? A work of crassest mediocrity mounted with gaudy eccentricity and interpreted with greater or lesser competence by a cast comprising Mme. Ober as Katherine, Mme. Rappold as Bianca, Mr. Whitehill as Petruchio, Mr. Sembach as Lucentio, Mr. Goritz as Baptista and Mr. Leonhardt as Hortensio; a work too utterly deficient in Shakespearean spirit to enlist the sympathies of the Bard's devotees and too devoid of either intrinsic musical worth or striking outward aspects to gain the affections of either the genuine music-lover, on the one hand, or the individual in quest of superficial sensation on the other. The Germans in the very intensity of their fanatic adoration of the supreme poet, have in the effort to do him reverence at times done him violence. Who has not heard of the zealous commentator in the fatherland who gravely affirmed that Hamlet's

"O all you host of heaven! O earth!
What else?
And shall I couple hell? O fie!"

should be punctuated in the second line to read

"And shall I couple? Hell! O fie!"

What Joseph Viktor Widmann has done in "adapting" Shakespeare's farce to the purposes of a libretto may well unstring the nerves of even those who freely recognize that the play is only in part the poet's. Of course, Barbier and Carré, as well as others made mince meat of "Romeo," "Hamlet" and much else, that Gounod, Thomas and lesser folk might exude musical syrups to titillate irreverent operatic palates; and, conversely, everyone knows that the only ideal Shakespearean librettos were compounded by Boito for the heaven-storming genius of Verdi. But none of this really condones the faults of Widmann.

The Play Distorted

Not only do the characters, squeezed into conventionally operatic situations, lose their individuality and dissolve into the more or less commonplace lay figures of opera but the lines undergo some shuddersome perversions. Think of

"Neither the rumbling growl of the lion
nor his furious roaring could disturb
my slumbers.

The thundering voice of the fiery abyss
was my joy, its lightning was my
light."

in the place of the original Petruchio's ringing

"Think you a little din can daunt mine
ears?
Have I not in my time heard lions roar?"

Have I not heard the sea puffed up with
winds,
Rage like an angry boar chafed with
sweat?"

Further enumeration of the enormities of which this last is one of the least may be spared. The student of Shakespeare will look in vain for many of the familiar figures of the play. *Tranio* has disappeared; the delightful *Grumio* is become little more than a supernumerary dignified with a name, and several personages have been concentrated into *Hortensio*. The sorely-trying *Baptista* is metamorphosed into a clown. *Petruchio* does indeed retain something of his tart flavor. The operatized *Katherine*—a common scold and of very different metal from Shakespeare's magnificent "hiding of a devilish spirit"—sings with mandolin accompaniment and for the benefit of nobody in particular her defiance to men in general and her resolve to remain fancy free, and then presently announces in an aside that she loves the domineering *Petruchio*. Doubtless the episodes are purposely juxtaposed. But this sudden access of love robs the character of one of its most striking traits and degrades it to conventional levels.

The sequence of events is sufficiently faithful to the original. True, the counterplot of *Bianca* and her suitors remains suspended in mid-air after the scene of the Latin lesson, and is quite forgotten by the close of the opera. As done at the Metropolitan the work ends tamely with a love duo for *Katherine* and *Petruchio*, the subsequent reunion of the principals to congratulate the pair being omitted.

"Kapellmeistermusik"

Goetz was an organist, not a conductor, but the music with which he invested this piece can be classified only in the expressive phrase "kappellmeistermusik." Detailed examination of music so hopelessly commonplace, so abysmally dull, so consummately lacking in the spirit of what it strives to mirror, so fearfully uniform in character and color from the first bar to the last is entirely unnecessary. Clara Schumann admonished Goetz solemnly, it is related, against what she regarded as "Wagnerisms" in his score. Her anxiety was really ill-founded, as the composer's aspirations did not lie in that direction and he expressly declared he did not find "Meister-singer" worth prolonged study. Had the good lady examined the opera more conscientiously than was apparently the case, she would have found this music rather an admixture of the lesser ideas of her own husband, of Spohr, of Weber, of Raff, of Mendelssohn, of Jensen, and of a host of rosewater German romanticists, plentifully diluted. Of tonal character delineation—an element essential to comedy—Goetz possessed not the remotest idea. Nor had he the faintest vestige of musical humor. What he wrote is innocuous, drooling stuff, that steals unobtrusively into one ear and departs as quietly by the other and it always does exactly what one expects it to do melodically and harmonically. The instrumentation is as pale and as irritatingly the same one minute as another. Mr. Bodanzky, it appears, touched it up in spots, but however masterful his improvements may be they fail to give variety or vitality to this bloodless music.

The scenic trappings are astounding affairs, indeed. Moved at last by the clamor of those who make it an industry to cry out upon the philistinism of the Metropolitan in the matter of staging, the management makes known that it has at length opened its doors to the new spirit. If the "Taming of the Shrew" exemplifies this spirit it will doubtless be best for the happiness of all concerned to return to stereotyped formalism. It appears that the Mannheim settings have been faithfully copied, though why New York should imitate the bad taste of other localities is not clear. The opera started out well with a nocturnal street scene that looked like a cross between Reinhardt and Urban and would have looked even better than it did with less moon-

light. But with the second act began a congeries of forms and colors that swore at each other and screamed at the costumed figures moving about within them. The blue and gilt room in *Baptista's* house would be an eye-filling sight were it not for certain pink chairs that fairly cursed at the blue walls and purple hangings. The rigid banquet hall in the third act and the room in *Petruchio's* house may be perfect reproductions of the German stage pictures. But they are none the less monstrous chromos. Fortunately the opera is not good enough to call for a better frame.

An account of the interesting work of the principals mentioned above may be deferred until the report of the circumstances of the premiere is given.

HERBERT F. PEYSER.

HAMMERSTEIN GETS PHILADELPHIA OFFER

Wealthy Persons Wish Impresario As Director of Proposed Opera House

A telegram from Philadelphia to the New York Tribune on March 11 stated that Oscar Hammerstein had offered \$710,000 for a site at the northeast corner of Broad and Spruce Streets, for the purpose of building an opera house which should compete with the Metropolitan performances.

Mr. Hammerstein informed MUSICAL AMERICA on Tuesday afternoon that the report was premature. "It is impossible," said the impresario, "for my agreement with the Metropolitan still has three and a half years to run. However, there are several wealthy people in Philadelphia who would like to see me take up the project.

"The Metropolitan has aroused enmity in Philadelphia. In the first place it has changed the name of the opera house from the Philadelphia Opera House to the Metropolitan. Now, when I owned the opera house I did not put my name upon it, but dedicated it to Philadelphia. The Metropolitan's changing of the name has been taken as an insult by some persons there. Then they object to what they call the 'charity performances' that the company has been giving there. I haven't seen them, and so can't judge of their merit.

"As my affairs are so tangled up, I can't take hold of the proposition financially, but these people are agreeable on that point. They are satisfied for me to take the management and would pay me a salary of \$1,500 a week, but I couldn't do this on account of my agreement with the Metropolitan. But they say that I can direct the enterprise through some one else. Well, this may be possible in the theatrical world, but the 'stool pigeon' method wouldn't go in grand opera. And even if it would, I wouldn't be willing to adopt any subterfuge in the face of my agreement. Whatever I do must be right out in the open.

"There will be another meeting next week to consider the matter further."

At a meeting of the creditors of Oscar

Hammerstein on March 13 in the office of Stanley W. Dexter, referee, Senator Nathaniel A. Elsborg was appointed trustee and his bond fixed at \$1,000. Mr. Hammerstein, who was accompanied by his attorney, Edwin Blumenstiel, was sworn, but not examined.

Albert H. Gleason, attorney for the creditors who filed the petition against Mr. Hammerstein, told them that the only asset he knew of was the equity in stock pledged for a loan of \$75,000. He added that he hoped to find other assets.

NEW ORCHESTRA FOR BOSTON

Chalmer Clifton to Conduct Fortnightly Concerts Next Season

BOSTON, March 4.—A series of orchestral concerts will be given in Boston in the season of 1916-17, by a new orchestra, which will perform under the leadership of Chalmers Clifton, the conductor of the Cecelia Society. Among those who will support the enterprise are John Frothingham of New York and his associate, Frederick Toye.

The concerts will be given fortnightly, on Sunday afternoons, in an auditorium farther down town than Symphony Hall. Each concert will enlist the services of two soloists. The orchestra will number not less than seventy players, and will aim by virtue of its programs and the prices of seats, to interest in serious symphonic music the still considerable public which does not patronize the concerts of the Boston Symphony Orchestra.

O. D.

MARIE NARELLE AT COLUMBIA

University Audience Hears Soprano in Song Recital

Mme. Marie Narelle, soprano, was heard at the Horace Mann Auditorium, Columbia University, on Friday evening, March 3, in a song program that won for her the enthusiastic appreciation of a large audience.

The Tchaikowsky aria, "Adieu Forêts" from "Jeanne d'Arc," songs by Schubert and Leroux and a group of English composition were given by the soloist. In the latter offerings the Irish melody, "O Native Music," had to be repeated and several encore numbers were added to the formal program. Clarence de Vaux-Royer, violinist, was the able assisting artist, and Kathleen Narelle supplied excellent accompaniments.

MUSIC'S PART IN LIFE AT WEST POINT

[Continued from page 4]

teacher of music—a thoroughly well rounded musician.

In the cadet corps itself, apart from the choir work, there is, as has been stated, little opportunity for musical work. There is a cadet quartet which performs unofficially and semi-occasionally, but leisure is not provided for the establishment of glee clubs and other similar organizations, such as are fostered in the colleges. The two strictly cadet songs, sung by the whole corps when the solemnity of the occasion warrants and always with a feeling deep-seated and thrilling, are the "Alma Mater" and "The Corps," the latter to music by W. Franke Harling, Mr. Mayer's predecessor as organist and choirmaster, and with words by Dr. Shipman, a former chaplain of the corps.

The Academy Library has a musical division containing a considerable number of volumes, including numerous scores of operas, oratorios and chamber and symphonic works. Some of the books are exceedingly valuable, and one of the ancient editions that strikes the visitor as curiously interesting is a

treatise on harmony written by the father of Galileo, the astronomer. The musical library is consulted by the cadets with astonishing frequency, considering their limitations of time. Some of the musically inclined, for instance, may like to make use of the score of a string quartet to be played in an hour borrowed from their regular activities.

When Baron von Steuben made his suggestion that music be included among the subjects taught at a national military academy, he knew that he had a good and logical reason for doing so—a reason based on sound psychology. The life a soldier chooses is no easy one. Its exactions are many and hard for the most part, and, on the other hand, it is conceivable that sometimes its monotones may be even more onerous than its active duties. In such a life, Baron von Steuben well knew the solacing and elevating part that music might play, and accordingly he made his suggestion. He might even have gone further—and possibly he did—by adding that if mental agility on the part of the cadets was the desideratum which their studies were supposed to bring to fulfillment, they would find investigation into some such

subject as counterpoint quite as disciplinary as any branch of mathematics their professors could turn them to.

However this may be, music has its large and growing part in cadet life, as we have seen, and some day, when the millennium is considerably nearer, it may come to pass that even such a materialistic and utilitarian individual as a United States Senator or Representative may be brought to see the wisdom embodied in Baron von Steuben's one neglected recommendation.

RICHARD M. LARNED, JR.

Specifications of the Organ at West Point Military Academy

GREAT ORGAN—Double Open Diapason, 16 ft.; Cathedral Diapason, 8 ft. (installed to the memory of John Work Judson, '36); Open Diapason, 8 ft.; Viola D'Gamba, 8 ft.; Doppel Floete, 8 ft.; Geigen Principal, 8 ft.; Octave, 4 ft.; Super Octave, 2 ft.; Mixture, 3 ranks; Tuba Major, 16 ft.; Tuba Mirabilis, 8 ft.; Tuba Clarion, 4 ft.; (from Choir) Old English Diapason, 8 ft.; Gemshorn, 8 ft.; Unda Maris, 8 ft.

SWELL ORGAN—Bourdon, 16 ft.; Open Diapason, 8 ft.; Stopped Diapason, 8 ft.; Salicional, 8 ft.; Vox Celeste, 2 ranks, 8 ft.; Quintadena, 8 ft.; Violina, 4 ft.; Wald Flute, 4 ft.; Flautina, 2 ft.; Dolce Cornet, 3 ranks; Double Horn, 16 ft.; Horn, 8 ft.; Cornopean, 8 ft.; Orchestral Oboe, 8 ft.; Tremolo.

CHOIR ORGAN—Double Gemshorn, 16 ft.; Old English Diapason, 8 ft.; Gemshorn, 8 ft.; Melodia, 8 ft.; Keraulophone, 8 ft.; Dolce Celiste, 8 ft.; Unda Maris, 3 ranks, 8 ft. (installed to the memory of Brig-Gen. George S. Anderson, '71); Gemshorn Quint, 5½ ft.; Octave Gemshorn, 4 ft.; Flute Harmonique, 4 ft.; Piccolo, 2 ft.; Clarinet, 8 ft.; Vox Humana, 8 ft.; Tremolo.

ECHO ORGAN—Duplex action; all stops interchangeable between Swell and Choir. Echo Diapason, 8 ft.; Viola Concerto, 8 ft.; Viol Aetheria, 8 ft.; Echo Flute, 4 ft.; Tremolo.

PEDAL ORGAN—Contra Bourdon, 32 ft.; Open Diapason, 16 ft.; Violine (Gt.), 16 ft.; Bourdon, 16 ft.; Dulciana, 16 ft.; Double Gemshorn (Ch.), 16 ft.; Lieblisch Gedackt (Sw.), 16 ft.; Flute, 8 ft.; Violoncello, 8 ft.; Tuba Major (Gt.), 16 ft.; Tuba Mirabilis, 8 ft.; Tuba Clarion, 4 ft.

SPECIAL FEATURE—Chimes: Playable on Gt., on Ped., and with variable stroke action. (Installed to the memory of Lt.-Col. William Hamilton Harris, '61.)

MECHANICAL ACCESSORIES—20 Couplers and Unison Controls; 5 Adjustable Combination Pistons, controlling swell stops; 4 Adjustable Combination Pistons, controlling great stops; 4 Adjustable Combination Pistons, controlling choir stops; 2 Adjustable Combination Pistons, controlling sw. echo stops; 2 Adjustable Combination Pistons, controlling ch. echo stops; 3 Adjustable Combination pistons, controlling pedal stops; 2 Master Pistons, controlling full organ. Pistons duplicated by Pedal Studs. Swell, Choir, and Echo Expression Pedals. Grand Crescendo Pedal. Gt. to Ped. Reversible.

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PERFORMANCES

EVENINGS: Monday, Wednesday, Thursday, Friday and Saturday
MATINEES: Wednesday and Saturday

"Cleopatre" is a choreographic marvel, one of the seven wonders of the ballet world of Diaghileff.—*Chicago American*.

The new school of expressionistic dancing and the wonderful artistic attainment of every individual member of the company mark the organization as the most remarkable in ensemble perfection ever seen here.—*Chicago Examiner*.

It is altogether the most interesting and revolutionary advance in the art of pantomime dancing the world has known.—*Chicago News*.

The reception given De Diaghileff's Ballet Russe was spontaneous and enthusiastic. The occasion deserves the epithet "brilliant," both for what was offered on the stage and for the numbers and quality of those who witnessed it.—*Boston Globe*.

"Petrouchka" was presented with splendid virtuosity.—*Boston Post*.

De Diaghileff's troupe is the last word in ensemble work.—*Boston Evening Record*.

The three sensations that pieces, performance and settings primarily yielded were the exceeding vitality, vividness and splendor of the illusion in the graphic intensity of the action, the manifold eloquence of the music and the magnificence of the scenic vesture.—*Boston Transcript*.

Never have I seen any pictures on the stage that struck the eye with more vivid color and movement.—*Chicago Post*.

The consensus of opinion is that for magnificence of music, richness of scenery and costumes, eloquence of miming and poignant dramatic effect, it is an unprecedented production.—*St. Louis Post*.

The Russians have given to the world something of permanent esthetic worth. They have entered upon a sphere of limitless possibilities.—*Minneapolis Tribune*.

The orchestra is an American organization numbering 80 musicians. As a whole it goes beyond the average opera orchestra, or even the symphony orchestra that has not had years of experience.—*Chicago Journal*.

If there is anything at the foot of the rainbow it is probably like the Russian Ballet which unveiled itself at the Boston Opera House last night. Such a frenzy of color, of motion, of sound, such a confusion of senses has never been known in this city. The Serge De Diaghileff Ballet Russe simply overpowered Boston last night.—*Boston American*.

Never before have so many gifts been assembled in one theatre for our pleasure.—*Chicago Post*.

It was as if the rainbow were unleashed, with all the colors racing about—reinforced with gilded edges borrowed from the stars and sun.—*Chicago Tribune*.

The orchestra under M. Ansermet is in reality an assemblage of symphony artists. They play with a degree of virtuosity unsurpassed by any group of musicians heard here or elsewhere in a like office.—*Chicago American*.

The Russians have blended motion, color, music, lighting and scenery with just a right proportion of each and produced an art so amazing it makes us gasp.—*Chicago Herald*.

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JOHN BROWN, Business Manager
METROPOLITAN OPERA HOUSE
NEW YORK

HARDMAN PIANO USED



Dear MUSICAL AMERICA:

The production, by Leopold Stokowski, the conductor of the Philadelphia Orchestra, of Mahler's Eighth Symphony, which was duly, as well as enthusiastically, reported in your last issue, has, naturally, brought Mr. Stokowski into what may be called national prominence, certainly in the musical world.

Philadelphia, is, of course, delighted with his enterprise, which has virtually given it what some consider the musical event of the year.

What the verdict of New York will be when the mammoth aggregation of singers and players reaches us remains to be seen.

Musicians are somewhat divided as to the merits of the work itself. Some consider it has great value; others, again, do not rank it very highly.

However, we must remember that some of the masterpieces of the composers of the past were criticized in the same way. In fact, if there is a judgment regarding any large work which should be received, not only with caution, but with suspicion, it is the judgment of musicians.

One of the reasons for this is simply that the majority of musicians do not know music in the broad sense. All they know is their particular bit or end of it.

The violinist, for instance, knows music as it comes to him through his particular instrument. The same is true of the pianist. The same is true of the singer.

There are musicians who are interested in opera—but only so far as it affects their particular school. There are German musicians, for instance, who have rarely heard an Italian or French opera, and, conversely, there are Italian musicians who would not cross the road to hear Wagner.

So, when it comes to judging a composition in a broad way, I would sooner have the verdict of intelligent, educated music lovers than the verdict of the best musicians that you could scratch together with a fine-tooth comb.

And just as the opinions of musicians differ concerning this Mahler symphony, so does the opinion of musicians differ with regard to Mr. Stokowski himself.

His detractors insist that he is a man of limited ability, who is a *poseur*, who has managed to interest a large number of impressionable and emotional ladies wherever he has been, and has, by their aid, been boosted from one position to another, for which he is scarcely adapted by his knowledge or temperament. They say that one of the principal aids that Mr. Stokowski has had, certainly in later years, to boost his ventures, has been his charming and talented wife, Olga Samaroff, the well-known pianist, who was originally Miss Hickenlooper, of Cincinnati or St. Louis, but who followed the craze for everything foreign by changing her name to aid her in her career.

On the other hand, there are a great many people of taste and discernment who consider that Mr. Stokowski is not only a fine musician, but that he has temperament and the power of inspiring enthusiasm not surpassed by any other conductor now before the public in this country.

With these I am personally inclined to agree, with some reservations.

That Mr. Stokowski long ago realized that if he was to have a field for his activities he must enlist the support, particularly of music-loving women, is to his credit.

I haven't much use for the musician,

even of talent, who despises the social aids to help his progress and his propaganda, and who takes the attitude that what he has to do is to rehearse his orchestra, play before the public, and let it go at that, disdaining everything else as being meretricious.

Certain it is that some years ago Mr. Stokowski's friends in Cincinnati staged for him a very picturesque and interesting debut as a conductor in Paris, and then, on the strength of cabled reports of his triumph, secured for him the position of conductor of the Cincinnati Orchestra. From that position, as you know, he evolved to Philadelphia, but I understand his ambitions go further, and that these ambitions look to nothing less than becoming the conductor of the New York Philharmonic after Strinsky, or in his place, for which his wife and his friends have made strenuous efforts, and even threw out their lines—as you throw out a long line to catch a bass, on the seashore—into Boston, hoping that something might happen to Dr. Muck which would give Mr. Stokowski his chance there.

Perhaps you may remember that some time ago there appeared a paragraph in the New York Sun to the effect that Mr. Stokowski was slated to succeed Mr. Strinsky. This paragraph was, so it is said, inspired by a visit to New York on the part of Mr. Stokowski and his wife. I believe they dined with Strinsky.

However, the only immediate result of the Sun paragraph was the calling together of the directors of the New York Philharmonic and the re-election of Strinsky for a further term of three years.

So, you see, "there's many a slip 'twixt the cup and the lip!"

Anyway, it will be well for you to keep your eye on Leopold Stokowski, who evidently aspires to reaching the highest rung on the ladder—a most worthy and commendable ambition.

It seems that I was a little previous when I told you that Chicago was proud that it had been able to stand an "unexpurgated" Russian Ballet. As a matter of fact, Chicago was about the only place where the Russian Ballet fell down badly in its recent tour.

In nearly all the cities it was received with enthusiasm, and the performances were given to crowded houses. In fact, in Kansas City, I understand, they played, in the two performances, to over \$16,000. They had equally large and enthusiastic houses in Minneapolis and other places.

It was in Chicago, where, as you know, the opera has lately separated into component parts—like an exploding shrapnel shell—that the unexpected happened, and where they had poor houses.

In endeavoring to find out the reason for this I came upon a gentleman who considers he has the right to speak with authority on the matter. He expressed himself as follows:

"You see," said he, "after all that had been printed in the New York and Boston papers, and especially in MUSICAL AMERICA, with regard to the trials and tribulations of the Ballet in New York, and the incursion of the police, the Chicago women, who are nothing if not virtuous—so far as outward appearances go, at least—decided that they did not dare to be seen at the performances. Then the Chicago men made up their minds that they did not dare go where the women did not dare go. That settled it!"

In other words, what might be called "the center of moral gravity" in this country has evidently been transferred from Boston to Chicago, and it is to the Windy City, henceforth, that we must look for that severe standard of morality which draws the sharp line between the proper and the improper.

Meanwhile the Metropolitan people are sweating blood how to get Nijinsky, the great star of the ballet, over to this country. They got him out of Austria, where he was interned. He was to have sailed from Bordeaux, but the company cancelled the sailing and Nijinsky won't take a chance from Havre, they say.

By the time my letter will be in print Gatti—unless something goes wrong—will have produced Goetz's "Taming of the Shrew"—or, rather, one should say, his music to "The Taming of the Shrew."

Already all the critics have looked up their scrapbooks, consulted the musical encyclopedias, and have published any amount of very interesting matter concerning this German composer, who, some at least, including Max Smith, of the New York Press, do not consider ever had the consideration which his compositions demanded.

Goetz, you know, died two years after this work was first produced, in Mannheim. He was then only thirty-six.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 14



Mischa Elman, the Russian violinist. His ambition, sustained by a superb self-confidence, is to be able some day to compose as well as he can fiddle.

After he was dead, of course, the opera found its way into all the German opera houses.

Lilli Lehmann, it is said, made a great success as *Katrina* in this opera in 1881 at the Royal Opera, in Berlin.

It is Max Smith, also, who, *apropos* of the production of this opera, recalls the fact that the intrepid Lilli slapped the face of a critic who didn't like her performance!

To-day—like the French in the Revolution—we have changed all that. Now, when a great artist does not like what has been written about him, he, like Caruso, goes to the scrapbook and scrawls "Liar!" across the paragraph.

This relieves the artist's mind, does no damage and increases the circulation of that particular paper, not only by drawing attention to it, but by requiring another copy to be bought, so that an unexpurgated clipping may be duly inserted in the records.

Let me not forget, however, that another distinguished artist, to wit, Olive Fremstad, has discovered a new means of getting even with the critics whose writings have not been always as agreeable as she would have wished.

In order to work off her surplus energy and keep herself in condition during her various vacations, she has taken to chopping wood, and, as she is somewhat of a painter, before she starts to chop she draws the features, or what she thinks are the features, of the various critics who have not been complimentary.

Thus she derives considerable satisfaction, for she not only develops health and muscle, but gets even with the critics in an exceedingly harmless but forcible manner, as she chops!—chops!—chops!

As we near the close of the operatic season, we can take account. It is but fair to say that it has, on the whole, done Mr. Gatti credit. Of the newcomers nearly all made good.

As one critic very properly stated, Bodanzky has certainly taken the place of Hertz in a most acceptable way, with the exception that he has developed such strong signs of "swelled head" lately that the official bouncers had to sit on him.

Bavagnoli has certainly improved, upon acquaintance, and shown himself to be exceedingly capable, and, as he gained confidence, won favor more and more. As for Polacco, he surely has made good, as I told you last season he would, when he was more or less overshadowed by the triumphant genius of Toscanini, whose

possible return is again rumored, though I told you of that long ago—namely, that there were a number of people in this country who were anxious to have him back and were bending all efforts for that purpose.

If, among the singers, Damacco did not shine as was expected, and Mme. Zarska was unfortunate at her debut, at the same time Barrientos has certainly made a hit. The two new tenors, Botta and Martinelli, have more than made good. As for De Luca, he scored one success after another, the climax of all being his wonderfully artistic and dramatic representation of *Rigoletto*, which, in the minds of many, is the best thing he has done since he came here, not even excepting his extraordinary performance in the "Barber."

The revival of "Samson and Dalila" gave a good chance to Mme. Louise Homer, who was warmly received, though comparisons have been inevitable between Matzenauer, who sang the rôle on the opening night of the season, and the departed Gerville-Réache, who, you remember, made such a sensation in the part when Oscar Hammerstein produced the opera at the Manhattan.

On the whole, the criticisms of Mme. Homer's performance have been appreciative and commendatory, though I notice that Henderson, in the *Sun*, who, in the matter of criticising singing, easily leads, said:

"Mrs. Homer was not always at her best. In the music in the 'Spring Song,' especially, she seemed to have difficulty with her breath support, and was frequently off the pitch, but later she sang better."

I think that was about the opinion of the experts, but even here we must not forget that Mme. Homer has been away from the opera for some time, though she has been filling many concert engagements.

With regard to her dramatic representation of the rôle, it is very difficult for an American singer to come near the sinuous, appealing Oriental charm of a Gerville-Réache, who was particularly adapted, by nature and disposition, to portray the enchantress who enslaved Samson.

If Mme. Homer failed in this regard it is because, so far as we may judge from her various interviews, of her determination to pose as representing the respectable element in the opera company,

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

less remind people all the time that you lead a thoroughly domestic existence, whenever your operatic and concert duties permit you, you are very apt, when it comes to play a rôle like *Dalila*, to go to the extreme of repression, just as dear Geraldine, in her *Carmen*, went to the other extreme of—*expression*. And of the two, frankly, give me Geraldine's side of it, with all that I and others have said, for, in the case of La Geraldine, it is the true artistic temperament, after all, which desires to represent the character and subordinate personality, whereas, in the Homer case, it is the determination of the artist never to let go of certain moral principles—even when representing an immoral personage.

Without in any way desiring to offend good taste, let me say that I am perfectly sure that Gerville-Réache, as *Dalila*, did not wear stays. As to whether Mme. Homer does—ask her.

This brings us to the broader question—not alone with regard to the operatic, but the general dramatic stage—namely, that it is exceedingly difficult for the New England American temperament to represent anything of Oriental ease, grace and seductiveness. For according to the old English and New England code of morality, of what is proper, the repression of the expression of emotion is cultivated as a fine art, and is one of the chief of the Beatitudes.

On the other hand, take the South European, and certainly the Oriental—to repress the natural expression of an emotion is considered as immoral as it is inartistic.

The death of Giovanni Sbriglia, a former tenor, and, for many years, known as a very prominent singing teacher and coach, in Paris, though he was born in Naples, where he studied at the conservatory, brings up the old discussion with regard to Jean de Reszke, the distinguished Polish artist, who, season after season, was such a prime favorite in this city.

Sbriglia always claimed that he was the one who deserved credit for turning Jean from a baritone into a tenor.

Of course, you understand that there are plenty of people still living who will always claim that Jean remained a baritone, though he sang tenor rôles.

The truth, I believe, with regard to the matter is that Sbriglia was simply one of those who, in a way, suggested to Jean that his voice was a sufficiently high baritone that he could easily sing tenor rôles—at least certain tenor rôles—and that it would be advisable to do so, as there was more money in it.

On one occasion I recall how Jean's brother, Edouard, spoke about the matter, and, lest my memory betrays me, it was their sister, who occupied a fine social position in Paris, who was really the one who induced Jean to gradually work up from being a high baritone to studying tenor rôles.

It was through her encouragement and that of her personal friends that Jean was finally introduced as a tenor into those refined social circles in Paris where, certainly in past years, success meant the opera and all that goes with it.

There has been the devil to pay in Portland, Ore., and Jeanne Jomelli, a noted artist and a handsome woman, is the cause of the ruckus, so they claim.

Says the *Portland News*, in big black

type, "Jomelli Got Hers; Babies Get Stung."

According to the story told in the *Portland papers*, Mme. Jeanne Jomelli and her manager were the prime movers in the production of an opera, the proceeds of which were to benefit the Babies' Home in that city. The opera was to be "Romeo and Juliet."

The *Portland News* playfully said. "Mme. Jomelli played the part of *Juliet*, while the stage carpenter of the opera worried, in the wings, as to whether he had put enough spikes in the scenic balcony or not."

It seems that the benefit was a frost, simply because of a storm, and thus the show ended with a deficit of about a thousand dollars.

Now, the impression was that Mme. Jomelli was donating her services for the poor little babies. But, says the *News*, Mme. Jomelli was looking for free advertising, and, at the same time, for \$700, which was the price of her performance, and which her manager collected from one of the trustees of the Babies' Home before Madame would sing.

The result of the affair was that the management of the Heilig Opera House, the orchestra and local talent donated their services for another performance of "Romeo and Juliet" to wipe out the deficit and secure some money for the babies.

This performance went off in a blaze of glory and all the local singers did well, including Mrs. Jane Burns Albert, who appeared as *Juliet*; Norman Hoese, who sang *Romeo*; Shirley D. Parker, who played *Tybal*; Hartridge Whipp, who was the friar, and Mrs. Pauline Miller Chapman, who was the old nurse.

So, all's well that ends well—except, that it is not expected that Mme. Jomelli will include Portland, Ore., in her forthcoming tours.

That was a charming idea of André de Seguro, the distinguished baritone of the Metropolitan, to appear with Miss Anna Fitzu at the meeting of the Mozart Society, at which he produced his French operetta, "Heures Douces." The two artists appeared in Louis XV costume. The little sketch took about an hour.

After that the pair sang various songs and arias.

The emphatic success of this form of entertainment should indicate to many of our singers the trend of the popular taste.

The old-time, stereotyped concert has seen its day. The public is no longer willing to sit down patiently for two hours and listen when the gentleman in immaculate evening dress sings an aria, followed by the lady décolleté—who sings an aria; then the gentleman appears again and sings an aria, and the lady appears again and sings an aria, and Part One closes with a duo. Part Two repeats the same performance to the end, and everybody is supposed to go away happy, after having, perhaps, lengthened the affair out by sufficient applause to cause the artists to appear and give some encores, in the shape—that is, it used to be the fashion—of some rather light, trashy music, as samples of what Americans can accomplish.

The presentation of operettas or excerpts from operas, in costume was, you remember, a notable success when Clément, the French tenor, tried it with Maggie Teyte. Other artists have gone and done likewise.

If any young people who are struggling to-day with their ambition to acquire a knowledge of foreign languages would like to know whether it pays, let me point out a distinguished example of the success of the ability to speak various languages in the person of that most genial, amiable—slender—gentleman, Alfred E. Seligsberg, official counsel of the Metropolitan.

Seligsberg, apart from his good nature, possesses the ability to speak four languages. That is to say, English, German, French and Italian. Indeed, should Carus' or Amato break into their native Neapolitan dialect, Seligsberg can return it to them "in kind."

Thus he has been enabled to get on closer terms with nearly all the artists than he could otherwise have done had his knowledge of languages been confined strictly to English.

In the course of time he has become a kind of institution at the opera, looking after the welfare of the singers, outside as well as inside the house.

Thus it was that, the other day, knowing that little Mlle. Bori was having a hard time of it, through the operation on her throat, which had prevented her singing all the season, he determined to take her out, and decided that they would

go and see the play, "The Great Lover," in which life behind the scenes at the opera house is presented.

You should hear Seligsberg tell this story himself.

"Now," said he, "I had no idea whatever of the plot of the play, and you can imagine my feeling of consternation when, with this dear little prima donna by my side, we got to the part, in the third act I believe it was, where the great baritone, *Paurel*, loses his voice. But to my great surprise and delight, the little lady never moved a muscle or betrayed the slightest agitation. It takes a naturally brave disposition to be able to face such a situation as she did."

Apropos of Bori, it would seem as if she will not be able to sing this season, though great hopes are entertained that her recovery will be absolute.

My friend Tomasso blew in again and said:

"I 'ava seen da Campanini, da manager of da Chicago Opera Company! 'E say da Chicago peop' lika da opera. Alla da director like heem. But some of da peop' in da business department do black to heem. But now eet ees all feex for nexta season. 'E 'ava all feex for da arteest, an' 'e put out all da peop' who no lika heem and do black to heem. He

say: 'What's da use of da people in da business department fighta me!'"

Have you heard the latest de Pachmann story?

It is to the effect that not long ago Mark Hambourg called on him as he was about to give a recital, and knocked on the door.

"Who is it?" said de Pachmann.

"Hambourg," said the voice outside.

"What Hambourg?"

"Mark Hambourg," said the voice.

"Who ees Mark Hambourg?"

"Don't you know? Mark Hambourg, the pianist."

"I don't know him. Maybe if he comes back in fifty years I will know him."

And the voice outside answered:

"Where do you expect to be then, de Pachmann, above or below?"

At a concert given for the troops in a camp in England, a soldier greeted the vocalist with the remark:

"You know, you saved my life. They gave me up for dying when I was in the hospital; you came along and sang, and I laughed so heartily at your singing that I recovered."

That vocalist is still wondering whether what the soldier said should be taken as a compliment or not.

Your MEPHISTO.

SECOND CHICAGO OPERA COMPANY NOW IMPROBABLE

[Continued from page 1]

The lease on the Auditorium Theater was transferred by Klaw & Erlanger to

to him, but he seeks now either to obtain possession of the theater in his own name or to be released by the Auditorium Association from all responsibility from his leasehold. It is rumored that the Chicago Opera Association will be ousted from the theater next season if Shaffer obtains possession, and a new opera company installed under the direction of Max Rabinoff.

Mrs. Thomas Prindiville, Chicago so-



General Director Cleofonte Campanini of the Chicago Opera Company and Two of the Uniformed Guards Who Helped to Resist An Attempt to Take Possession of the Building in Behalf of John C. Shaffer, One of the Company's Guarantors

John C. Shaffer and Andreas Dippel, who at that time was director of the Chicago Grand Opera Company. In the spring of 1913 the Chicago Grand Opera Company accepted an assignment of the lease from Shaffer and Dippel, but R. Floyd Clinch, president of the Auditorium Association, which owns the building, refused to assent to the assignment. The leasehold, which expires Aug. 31, 1917, was mentioned in the court order of March 12, 1915, as one of the assets of the bankrupt Chicago Grand Opera Company which became the possession of the present Chicago Opera Association, which succeeded it.

The legal tangle is over the question of whether the lease is held by Shaffer (who took over Dippel's interest), or by the Chicago Opera Association. Shaffer holds guaranties from Harold F. McCormick, John G. Shedd, Charles G. Dawes, Richard T. Crane and others, agreeing to share any loss that may come

prano, has been engaged to sing *Micaela* in a popular production of "Carmen" next season.

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"AMERICA: THE LAND OF ORGAN PLAYING"

Clarence Eddy Sees Realization of Prophecy Made to Him Forty-Five Years Ago by Famous German Organist—Long Continued Service to American Composers Rendered by Veteran Artist Who Has Played 4000 Pieces in Nearly 2000 Recitals

"AMERICA will be the land of organ playing."

This was a prophecy made in 1871 by August Haupt, the famous German organist. It was made to Clarence Eddy, who was then a pupil of Haupt in Berlin. Mr. Eddy recounted the incident last week at his New York hotel during a brief pause in his ten weeks' tour.

"Think of it!" said Mr. Eddy, "it was forty-five years ago when Haupt prophesied that America would become the land of organ playing and of appreciation for the organ. And his prophecy has now come true. More than that, our country has outdistanced the others in the manufacture of organs. This is especially true on the mechanical side. Our manufacturers have been especially successful in the variety of uses to which they have put electricity in the control of the organ. It is also a favorable sign that our best builders are now giving deep thought to achieving greater perfection on the artistic side of the instrument."

Progress Needed

"The old difficulties which the touring organist used to encounter in the way of faulty instruments have largely disappeared. As I go about the country now, I find some splendid organs. One thing which is doing much to help the organists' profession is the installation of organs in the concert halls. I am strongly urging this step, for it is strongly beneficial in making the organ accepted as a concert instrument. There are two things that should be brought about in this respect. First, the secularization of the organ. That is, the general public must be made to realize that the organ can do something besides playing hymns, etc. Second, the fee paid to organ recitalists should be raised until it corresponds with the players of other virtuoso instruments. For it is a virtuoso instrument—the king of all instruments. Has not the recital of a great organist an uplifting and educational power akin to that, say, of a Paderewski recital?"

"Happily, the estate of the concert organist is improving, and I have no doubt that in time he will receive what is justly due him. Such projects as the municipal organ concerts of Will C. Macfarlane in Portland, Me., have done a great service, for they have shown the money-making power of the organ and have reminded the public that an organ recital is something to be paid for and not to be handed out as a free entertainment."

"Toward the secularization of the organ our composers can be of great assistance through their enriching of the literature of concert pieces for the instrument. Much has been done by them in late years in the way of giving our organists works that will make their concert programs more interesting to the public."

His Work for Americans

Mr. Eddy has had a large share in the recognition given to our American composers who write works for the organ. "I have for many years," related Mr. Eddy, "played a large number of pieces by Americans. In no case, however, did I take them up because they were by Americans, but simply because they had merit. Granted this merit, I have given American music the preference."



Clarence Eddy, Noted American Organist (on the Right) with Gertrude Lyons, Soprano, and H. H. Freeman, Organist. The Picture Was Taken on the Steps of the Historic St. John's Church, Where Mr. Eddy Gave His Recent Recital in Washington, D. C.

"For instance, in my recent program at Washington I played a program which was largely American. I introduced several new works, such as Gordon Balch Nevin's suite, 'The Tragedy of a Tin Soldier,' which tells a quaint story that at once interests the hearer. Then there was the splendid fourth Sonata of René L. Becker, who lives in Alton, Ill. This is to be published by Schirmer. I am playing it from manuscript. Two other novelties on this program were the Mountain Idyl of O. E. Schminke (who is a New York dentist, and with whom the organ is a passion) and the Persian Suite of R. S. Stoughton, which is finely oriental in color. I have here the proofs of a new Festival March by Mr. Stoughton, of which I have indicated the registration at his request."

Mr. Eddy next exhibited other recent programs in which native works were largely represented, including one at Lawrence, Mass., which gave hearings of Ralph Kinder's "At Evening"; the new "Evening Song" of H. Alexander Matthews; the Goss-Custard arrangement of "The Rosary"; J. Frank Fry's new "Chant Seraphique"; the transcription of Albert Mildenberg's popular intermezzo, "Astarte," and Mr. Eddy's own arrangements of a "Shepherd's Song," by Ada Weigel-Powers and of a "Reverie," by Carrie Jacobs-Bond, besides other works mentioned above.

Statistics of Career

Mr. Eddy estimates that during his career he has played about 4000 pieces. "In one single series," he testified, "I played a hundred programs, without repeating a number. I have played many more than 1000 recitals and would place the mark nearer 2000."

In connection with the visitor's remark that most of the works composed of for the organ were written by organists themselves, Mr. Eddy was asked if it were necessary for a composer to be a performer on the organ in order to write knowingly for the instrument. "No, it is not," was his reply. "Of course, he must know the possibilities of the organ, what he can do with it and what he cannot. It is just as if he were writing for the violin or orchestra—he must not go beyond the scope of his medium. However, this is only the first essential—his requirements are greater than that."

"You ask me what advice I would give

to our American composers for the organ? I should reply that I would urge them to become masters of instrumentation and to hear as much orchestral music as possible, for this will stimulate them in achieving more beautiful effects of color in their organ works. It goes without saying that they should perfect themselves in theory and counterpoint, for unless they do this their compositions will be cheap and without form."

Advantages of the Organ

"I believe that many more of our American composers will turn their attention to composing for the organ when they learn its vast possibilities. There is no instrument with which a composer can gain such effects as with the organ, for it is a whole orchestra in itself."

"How do I adjust myself to the peculiarities of each organ that I encounter on tour? It is not necessary to go over the program on the organ before the recital, for in a brief time I am able to 'size up' the instrument and to see just what combinations I can use in my registration. I never play the same piece twice alike—that is, unless I play it twice on the same instrument. You see, there is no standard of organ building, for the different builders have varying ideas. Yes, there has been a movement toward the standardization of organ building, and it would unquestionably be a good thing, but it would be difficult of accomplishment."

The visitor's departure was accompanied as follows: "And now, on the first of the week, I make the jump from New York to Tulsa, Oklahoma, to play in the big municipal hall there," remarked this hale and hearty veteran of the console.

KENNETH S. CLARK.

Modern Compositions on Program at Lexington, Ky., College

LEXINGTON, KY., March 9.—Debussy, Ravel and Roger-Ducasse compositions were conspicuous on the program of piano music given by Herbert J. Jenny of the faculty of Lexington College of Music on Friday evening, March 3. A keen power of musical analysis, combined with fine poise, was evidenced by the pianist, who balanced his offerings from the modern school with a group of Chopin pieces and the César Franck Prelude, Chorale and Fugue.

QUIETS AUDIENCE WHEN LIGHTS GO OUT

Leginska Continues Bangor Program Under Difficulties—Criteria Heard

BANGOR, ME., March 2.—William R. Chapman, conductor of the Maine Music Festival, presented in concert on Wednesday Ethel Leginska, the English pianist and the Criterion Male Quartet of New York. Mr. Chapman was the efficient accompanist for the quartet during the evening and the concert was given for the benefit of the local chorus. The advance sale of tickets broke all previous records and the auditorium of the City Hall was almost filled.

Miss Leginska took the audience by storm, receiving about twenty-five recalls during the evening. Her program was an extremely taxing one, ranging from Chopin's A Minor Etude, Op. 25, to the Schubert-Tausig "Military March," with interpretations as individual as she herself is. During the second half of the program the electric lights went out all over the hall, leaving the auditorium in total darkness. Miss Leginska finished this composition, turning to the audience, calming them as best she could and urging them to be quiet. Then she started, and nearly finished playing Chopin's Prelude in D Flat, until the lights came on.

The singing of the Criterion Quartet, composed of John Young, Horatio Reuch, George Reardon and Donald Chalmers, came in for its full share of the honors. The quartet gave a program of American compositions, as follows:

W. R. Chapman's "Dreamland," Dudley Buck's "Hark! the Trumpet," Protheroe's Sandman and Gibson's "The Drum."

Many encores were given and Messrs. Chalmers, Reardon and Young won individual successes in solos. Mr. Chapman's "Dreamland" was received with much acclaim and he was forced to bow his acknowledgments to the audience.

Before the close of the program Mr. Chapman made a brief address, in which he paid tribute to John C. Freund, editor of MUSICAL AMERICA, and to his great work in behalf of the American musician.

C. Winfield Richmond, pianist and teacher, has removed his studio to a suite in the Pearl Building, and as an inaugural a series of four class recitals has been arranged.

The Schumann Club on Wednesday afternoon met at the home of Anna Crosby. The subject of the meeting was "National and Patriotic Music," and was in charge of Gertrude McClure, Mrs. Bailey, Anastasia Kane and Mary G. Pendergast. Vocal and instrumental numbers were given by Mrs. Elizabeth Fallon, Rose Davis and Miss Kane. The same afternoon the pupils of Mrs. Frank L. Tuck gave a recital, assisted by Ellery Tuck, pianist. J. L. B.

CHILEAN COMPOSER ARRIVES

Enrique Soro New Figure in New York Music Circles

Enrique Soro, a young Chilean composer and musician, who is widely known in Latin-America for his orchestral suites and sonatas, is a recent arrival in New York.

Mr. Soro's musical education was obtained in Milan, Italy, where he won the plaudits of such critics and masters as Massenet, Dubois, Caronars and Calli for his symphonic compositions. He was applauded at many brilliant concerts in Milan and other Italian cities.

In 1905 he returned to Chile and continued his work in composition. Among his numerous compositions are symphonies, a quartet, a quintet, a concerto for piano and orchestra, three suites for orchestra, three sonatas for piano, and piano and violin. His hymns for the Pan-American Exposition were declared officially, the hymns of the "Centenaire" being awarded the first and unique prize during the concourse of the Upper Council of Lettres and Beaux-Arts held in Chile.



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PASQUALE AMATO

of the Metropolitan Opera Company, New York
The Greatest Baritone of the American Concert Stage



FROM his début in "La Traviata" at the Metropolitan in 1908, Amato has made the rôles he has sung famous through his voice and interpretation. His outstanding operatic rôles are in Pagliacci, Trovatore, Ballo in Maschera, Aida, Prince Igor, Napoleon in Madame Sans Gêne, Amfortas in Parsifal, Toreador in Carmen. His artistic rise, too, has kept pace with his popularity, and the title, "Emperor of Baritones," bestowed on him by his enthusiasts, is well merited.

With a greater and greater prominence given to him each year in the Metropolitan Opera repertoire, the figure of Pasquale Amato looms up as a star of the first magnitude.

Amato did not start his career as an infant prodigy. He had not been "acclaimed in three continents" at the age of five. Not until he was 22 years old did he make his début as Germont in "La Traviata," a rôle which was to prove as fortunate for him the first time he sang it as it has always been since then. Amato's first appearance created a furore, a career second to none was predicted for the sturdy young Italian.

Yet, despite this success it was difficult for him during these first two years (1900 to 1902) to procure engagements. The Metropolitan star of to-day for two years struggled to support himself, his wife and their only child. In 1902 came a tide in his affairs which led on to his present distinguished position. Giulio Gatti-Casazza and Arturo Toscanini, both of them at that time with the famous La Scala in the Metropolitan, one the impresario, the other conductor, heard Amato sing. They were delighted with his fine voice and many admirable qualities—the great promise of a notable career—and they advised Amato to go to Germany in order to round out his repertoire and get the benefits which must come to any singer who sings many different rôles. Amato went to Germany and learned to speak the German language like a native. He sang leading parts in Wagnerian opera and established his reputation in such distinctly Teutonic rôles as Amfortas in "Parsifal" and Kurwenal in "Tristan and Isolde." As a matured singer Amato returned to Italy in 1905 and discovered that the good advice Gatti-Casazza had given him had brought its results. Venice first engaged him as Germont in "La Traviata," the rôle in which he had made his début. He impressed his hearers to such a degree that Gatti-Casazza, who was still director of La Scala, came down to hear this baritone about whom everybody was speaking. When Gatti-Casazza heard Amato he wanted him, but found to his regret that the singer had signed a contract to appear at Turin. This did not prevent him, however, from outbidding and outbuying Turin at a larger figure. Amato prepared for his début at the greatest opera house of Italy.

In "La Gioconda," in the rôle of Barnaba, Amato was scheduled to make his first appearance. Just two days before his début was to take place, he succumbed to an attack of laryngitis and bronchitis, yet that did not prevent him from endeavoring to take the part for which he had been cast. On the opening night, after finishing the monologue of the first act of "Gioconda," Amato found that he had no voice left. Disconsolate, discouraged, Amato wrote Gatti-Casazza and Toscanini that he was finished with his professional career and would go into business. They remonstrated with him and finally he was prevailed upon to take a rest. On the promise of another opportunity, the vigorous young man stuck to his bed for twenty-eight days and then he reappeared, and sang as he would have had he not been sick. As Kurwenal in "Tristan" he made an immediate triumph.

From that time on Pasquale Amato was in every way Italy's first baritone. South America eagerly took him each summer. When Gatti-Casazza was summoned to the Metropolitan Opera House as manager, his first choice among principals was Amato. In "Traviata," the opera which has caused Gatti-Casazza to engage him for La Scala, Amato made his début in New York in 1908, and from that time until to-day his popularity with the concert and opera public has been phenomenal. He is an artist in the true sense of the word—vocally, artistically, intellectually and personally.



AMATO'S concert career in America has been as phenomenal as his operatic achievements. Soon after his début at the Metropolitan he was in constant demand for musicals, and his concert tour to the Middle West and the Pacific Coast was a continued success. Amato has appeared as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic Society and the Chicago Symphony Orchestra. He has also been re-engaged for the most important May festivals during the last few years. In fact, Amato has sung in concert in practically every State in the Union. He is a "consistent repeater" in concert engagements.

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Ballroom of the Biltmore Hotel in New York, Where the Biltmore Morning Musicales Take Place



Hazay Natzy and Part of His Orchestral Forces at the Biltmore

Inset: J. McE. Bowman, President of the Biltmore, Who Has Made Music a Strong Factor at the Hotel

MUSIC follows the styles, as do the other elements in our present day life. Thus, with up-to-the-minute methods of hotel keeping come brand-new ways of setting music before the patrons. A striking example of this wideawake policy is New York's Hotel Biltmore. If music did not actually help to make the Biltmore the hugely prosperous establishment that it is to-day, it certainly had a large share in making the hotel a remarkable center of social life.

The man-behind-the-gun in the musical campaign at the Biltmore is J. McE. Bowman, the alert president of the company. Mr. Bowman's chief activity in the line of augmenting the musical life at the hotel has been in the inaugurating and maintaining of the Hotel Biltmore Friday Morning Musicales, of which R. E. Johnston is the manager. The purpose of these musicales was explained by Mr. Bowman to a MUSICAL AMERICA representative the other morning at his office.

Brought New Clientèle

"No, one can hardly say that the musicales have brought prosperity to the hotel," said Mr. Bowman in reply to a query. "Of course, it takes any new enterprise some time to get on its feet, but the Biltmore was already successful

when the musicales were started. The reason why we inaugurated them was this: I was considering what we could do to make the hotel more attractive, what we could do to draw to the hotel a class of people who would not come there otherwise. That was why we inaugurated the Friday musicales. It was for the same reason that we established the skating rink on the roof this year.

"I do not believe that the musicales will ever bring us a profit in themselves. At our scale of prices we cannot draw more than about \$3,000 when the ballroom is filled. Now, there is scarcely a musicale in which our pay roll (if I may call it that) is not about \$3,000—so you can figure it out for yourself. Some people tell me, 'You ought to raise the price from \$3 to \$5, but I will never have it at \$5. I would rather keep the price at \$3 and turn them away, than put it up to \$5 and have only six or eight hundred persons there.'

"As to subscribers, the list is growing all the time, but I don't want it to go beyond a certain point, for I always want to have a large number of tickets on general sale. I wouldn't want people to feel that it was a 'closed corporation,' or have them say, 'Oh, it's no use to go to the Biltmore, you can't get a seat!'

How They Help

"As I have said, the musicales do not give us a profit in themselves, but they do help us incidentally. In the first place,

they bring here a class of people who wouldn't ordinarily come to the hotel and many of whom don't frequent any of the New York hotels. Also, the accounts of the concerts appear in the musical journals and that advertises the hotel to the music-lovers throughout the country, just as the motion pictures of our skating rink have advertised us.

"Further, the musicales bring many extra people here for luncheon on Friday. There is such a crowd that we open an extra room, and if the musicale occurred on Wednesday or Saturday we wouldn't be able to accommodate the people. I knew that Wednesday and Saturday were good luncheon days and that Friday was not; and that is why I set the musicales for Friday.

"The musicales do not help us to fill our rooms. If they were in the afternoon, they might do so, for some of the out-of-town people would not find it convenient to get home; but coming late in the morning, they enable people to reach home all right.

Make Hotel a Music Center

"I have not catered personally to society people in running these concerts. Of course, many of them come and we are glad to have them, but when I entertain guests at luncheon (as I do after each musicale) it is the artists, their friends and people connected with the musical world that I entertain. Someone may say, 'I have some friends with me,' and I

say, 'That's all right—bring them along.' Thus the number of persons who sit down with us is elastic. And at the ball which I give each year the guests are from the artist set, and they all feel entirely at their ease and have a good time because they are among their own crowd. In this way the Biltmore is becoming a music center."

The musical activities of the Biltmore are by no means limited to the Friday musicales in which the famous stars appear. As Mr. Bowman tabulated his musical forces, the hotel employs thirty-eight instrumentalists, who are divided as follows:

Five Groups of Players

Nine men in the main dining room.

Six in the grill.

Band of six men at the skating rink.

Eleven in the dance orchestra, which plays in the supper room and at the tea dance.

Six Hawaiians, playing for tea and extra music at the skating rink.

"As the musical director," said Mr. Bowman, "we have Hazay Natzy, who has been playing for many years in hotels, and whose first principle is: 'Please the public.' He believes in giving the people what they want, and that is the modern system of providing hotel music. Hotel guests do not want heavy, stodgy music—they want light music; music that will set the feet tingling."

K. S. C.

MARIA BARRIENTOS

The New Spanish
COLORATURA SOPRANO
of the Metropolitan Opera Company
New York

In her first Metropolitan season Mme. Barrientos repeated her European and South American success with critics and public—in concert and opera.

Madame Barrientos has been reengaged for next season by the Metropolitan Opera Company.

Harper's Bazar, Harper's Weekly (March 18), The Opera Magazine, The Theatre, Town and Country (March 20), The Spur (March 15), Vanity Fair and Vogue for March contain interesting references to Madame Barrientos.

CONCERT ENGAGEMENTS

FOR
November, December, January
are now being made.

Direction:

F. C. COPPICUS, Metropolitan Opera House, New York



PORTRAIT BY RAMOND CASAS

Reprinted from a full page illustration in the March number of Harper's Bazar

WHERE FINEST MUSIC IS HEARD AT LOWEST COST

Record Season in Brooklyn a Tribute to New Director—Institute's Offer to Public Without Parallel and Success Vindicates Its Educational Policy

COINCIDENT with the recent growth of the membership of the Brooklyn Institute of Arts and Sciences and the present record season for its department of music comes further realization of the unique importance of this great organization, through which medium the famous artists of to-day are heard by the people of Brooklyn. Nowhere in America is the finest music given for such low prices as are exacted here, and nowhere has musical success been more greatly deserved. Never before in the twenty-seven years' history of the Institute's music department have there been such great audiences, remarkable musical programs and abundance of enthusiasm as during this winter. The Institute has answered the widespread call for good music at popular prices by going one better—giving the people actually greater returns for their investment than any other organization identified with the managerial end of music. While this seems an astonishing statement to those unfamiliar with the Institute and its works, it is supportable by facts.

There are now 2350 members of the department of music, forming part of the total of 8000 Institute members and largely increased this year. The dues are six dollars a year, five dollars in addition being paid the first year as a registration fee, the latter going to a general endowment fund. In return for the six dollars, which entitles a member to two courses in addition to music, as he may select, is given free admission to about forty concerts and reduced rate tickets for a dozen more. Director Charles D. Atkins this



Lafayette Avenue Elevation of the Brooklyn Institute, in Which the Principal Concerts of Brooklyn Take Place

constantly used. It is seldom that the great musical artists who come to Brooklyn are heard in another building or are booked otherwise than through the Institute. The public spirited citizens who have made possible these advantages have the satisfaction of knowing that, although only a small percentage of the public can be accommodated at the Acad-

emy programs, the way is paved for a system of concert giving that in many respects must excel the oft-demanded municipally controlled system. The high character of the Institute concerts has been maintained despite the fact that the only endowment for music is that of Henry K. Sheldon, \$10,000, giving an annual income of \$500 for the support of symphony concerts and chamber music. That this department of work can scarcely be called self-supporting is further evident from the appeal of the late director, Dr. Franklin W. Hooper, who stated that an endowment of \$100,000 was required to take care of all music for the Institute, taking into account the

growing increase in the cost of giving fine programs. Although the history of the Institute dates to 1823, when Augustus Graham and several others met at Stevenson's Tavern to start a free library for apprentices of Brooklyn, the music department was formed only in 1891, after the disastrous fire that destroyed the Montague Street building. The original membership of 117 was made up largely of musicians who had been interested in the educational work of the Institute. Since that year the growth of the department has been steady. Music has come to be a crowning feature of the Institute's activities, advertising its educational purport far and wide. In the present department membership of 2350 are men and women representing every walk of life and the opera house has become the place of assemblage for the socially prominent of all sections of the big borough.

An Ideal Atmosphere

Notwithstanding the generous patronage of the elite and the genuine brilliance observable at all the major functions, there is an atmosphere of cordiality and real enthusiasm that has a benign effect upon all concerned. This genuineness, the product of a great city of homes, where all is not merely an effort to keep up to date, has been frequently noted by distinguished artists appearing under these auspices. The cordiality seldom rises to a tempestuous heat and ovations are somewhat rare. Perhaps, as the old vaudeville jest has it, Brooklyn is often a trifle slow of appreciation. But this fails to mar the spirit of the great audiences at the Academy, which, enhanced by good acoustics, has prompted Metropolitan opera soloists frequently to declare that there is no place where they would rather sing than here. While comparatively little sociability is in evidence at the Metropolitan Opera House, where mammoth proportions make for seriousness, at the Brooklyn Academy things are of a more intimate nature and the surroundings more cheerful.

For a number of seasons the Boston Symphony Orchestra concerts have been of prime interest. These were begun eighteen years ago with afternoon and evening programs and were not successful. A women's auxiliary board of prominent women was formed by Mrs. Camden C. Dike, which proved instrumental in awakening public interest, and now seats for the Boston Symphony are all taken up a season in advance and there is a waiting list, notwithstanding a raise in the price of seats two years ago. Mrs. Dike is still president of the auxiliary

board numbering 250 women. The Symphony Society of New York has experienced also a rapid rise in popular esteem, for the five young people's concerts by Walter Damrosch's players on Saturday afternoons, recently finished, brought this season's receipts double those of last year. There are 300 advance subscriptions this season, as compared to 100 at this period of last season. The Kneisel Quartet, returning this year to the Institute field, has been enthusiastically received in the lecture hall, with capacity regularly sold. Larger quarters will be required next season without doubt.

Among innovations this winter have been programs by the Singers' Club of New York, the Anglo-Saxon Quartet, the Columbia Glee and Mandolin Club and Sunday afternoon organ recitals, and it has been interesting to learn that many of the enthusiasts for Philharmonic concerts, Schumann-Heink, Hofmann, Elman, chamber music and lecture recitals patronize programs of the more popular order. Whatever the nature of the program, Institute affairs are well attended and the predictions of those who feared a bad musical season here, at least, unfulfilled.

Music's Popularity

In Brooklyn the constantly growing importance of art music is attested nightly by the long lines of automobiles that reach from the corner of Lafayette Avenue and St. Felix Street and the special trolleys that occupy two entire blocks between Fulton Street and Flatbush Avenue, waiting for the Academy doors to open with the streams of home-bound music-lovers. No such sight is duplicated in the borough, notwithstanding the adjacent theater district. While the Brooklyn public has long expressed discontent in the belief that "shows" coming from New York are usually cheapened somehow in the transit and that the same brand of theatrical entertainment, therefore, is not to be had this side of the East River, in the case of music Brooklynites know that they are getting the best the world provides. They realize too, perhaps in part, that they are paying the least possible sum for it. It is a cause for wonder that "canned music" has any sale whatever in these parts, for it has been placed within the means of everyone to hear the finest product—first-handed. Hence, it is plain that music-lovers not born with the proverbial gold spoon, should reside in Brooklyn, where nativity is favored instead by an orally appended silver tuning fork and an Institute subscription blank.

[Continued on page 15]



—Photo Bain News Service

Charles D. Atkins, Director of the Brooklyn Institute of Arts and Sciences

season has supplemented this by further inducement, whereby any member by paying twenty-five cents may obtain an extra ticket. In other words, the six-dollar sustaining membership enables one to hear the best music at the rate of about fifteen cents for each of forty concerts and lecture-recitals and the remaining twelve or thirteen programs at a reduction of one-third usual prices.

A Small Endowment

The central office of the Institute is in the Academy of Music on Lafayette Avenue, where an opera house seating 2500 persons, a music hall of 1400 chairs, a lecture hall of 400 and other rooms are

emy programs, the way is paved for a system of concert giving that in many respects must excel the oft-demanded municipally controlled system. The high character of the Institute concerts has been maintained despite the fact that the only endowment for music is that of Henry K. Sheldon, \$10,000, giving an annual income of \$500 for the support of symphony concerts and chamber music. That this department of work can scarcely be called self-supporting is further evident from the appeal of the late director, Dr. Franklin W. Hooper, who stated that an endowment of \$100,000 was required to take care of all music for the Institute, taking into account the



JOHANNES SEMBACH

TENOR

of the

**Metropolitan Opera Company
New York**

¶ At the Metropolitan, of which this is his second season, he has sung with great success in *Magic Flute*, *Parsifal*, *Lohengrin*, *Meistersinger*, *Rheingold*, *Walküre* and *Siegfried*; and he has equalled his Metropolitan reputation as a concert artist.

¶ For the tenor role in Vincent d'Indy's oratorio "*Le Chant de la Cloche*," to be sung for the first time in this country with the St. Cecelia Society in Boston in May, Mr. Sembach has been engaged. He will sing in French.

¶ In the performance of "*Elijah*," in Boston in June, Mr. Sembach will sing the tenor role in English.

PUPIL of Jean de Reszke, a protégé of Gustav Mahler, naturally endowed with a virtuoso tenor voice, it is natural that Johannes Sembach has had a career consistently successful. He has delighted his audiences at Covent Garden, the Vienna Royal Opera, the Champs Elysées in Paris, the Dresden Royal Opera. It was after a season of operatic triumph in Paris and London, that Mr. Gatti-Casazza was able to secure him for the Metropolitan Opera House, and for the last two years he has added to his own name and that of the institution.

Mr. Sembach will be available for concert engagements
all Summer and Fall

Concert Direction

F. C. COPPICUS

Metropolitan Opera House, New York City

WHERE FINEST MUSIC IS HEARD AT LOWEST COST

[Continued from page 13]

Mr. Atkins's Career

Successor to the late Dr. Hooper, whose achievements as director of the Institute were universally marked, is Charles D. Atkins, for eleven years director and secretary of the American Society for Extension of University Teaching, in Philadelphia. He was born in Hazardville, Conn., Sept. 20, 1876. He was

graduated from the high school in Springfield, Mass., 1895, from Brown University in the class of 1899 and for a year was occupied in teaching at Keene, N. H. By a strange coincidence it was in this latter school where Dr. Hooper was first a teacher twenty-three years earlier. Mr. Atkins's success was immediate and he became assistant principal of the Belmont School for Boys, Belmont, Cal., remaining there two years

and declining a government post at Manila, P. I., where an educational course had been started. In 1903 he went to Philadelphia. At that time the American Society for Extension of University Teaching was on shallow ground and serious, unremitting effort was required to perfect its system. Through the enthusiasm and wisdom of Mr. Atkins the membership grew from 200 to 3500 and the endowments from \$300 to \$30,000,

and the organization has become one of the most influential educational bodies in the city.

In sympathy with the policies of his predecessor, Mr. Atkins is also a close student of the changing conditions of the community and the Institute itself. He is assisted by an efficient office staff, whose enthusiasm over the record musical season seems to spell continued successes. G. C. T.

THE TWO TANEIEFFS

Composers Both and the Work of One Frequently Confused with That of the Other—The Greater Nephew, Sergius and the Lesser Uncle, Alexander

By FREDERICK H. MARTENS

TANEIEFF, Taneiev, Taneiew, Taneiff, Tanéjew—according to individual preference in the transliteration of Russian proper names—is a cognomen not without honor in modern Russian music. Yet it is seldom realized that this distinguished name is the common property of two members of the same family, uncle and nephew, a fact which occasionally leads to confusion.

Diderot's comedy, "Le Neveu de Rameau," might be adduced in proof of the fact (were such proof necessary) that celebrated musicians, like lesser men, occasionally have nephews. What differentiates Sergius Ivanowitsch Taneieff, the nephew, and Alexander Sergejewitsch Taneieff, the uncle, from the Rameaus is that, as regards the Taneieffs, it is the nephew who towers over his uncle, while with the Rameaus the opposite was the case. Both Taneieffs have attained distinction in the same field. Yet it is dis-

tinguished with a difference! It is meant as no slight on uncles in general when we say that, musically speaking, in the Taneieff family the nephews have it! The relation of the two, without disrespect to Scripture, might be compared in a general way, to that of St. James the Greater and St. James the Less. Both of the Russian composers have written operas, both have composed symphonic and chamber music, vocal and instrumental pieces. But there the resemblance ceases.

Alexander's Achievements

Alexander Sergejewitsch Taneieff (born Jan. 17, 1850) has been described, not incorrectly, as "an amateur composer of some standing." A high government official, like César Cui, music has been the pleasure of his leisure moments, a distraction, not an avocation. And, although it seems unjust to couple the appellation of "amateur" with the name of a pupil of Rimsky-Korsakoff and F. Reichel, it almost seems, to judge by him,

as though the cramping tendencies of a bureaucratic career were in a measure calculated to stifle that absolute liberty of expression and ideal integrity of artistic purpose without which the heights of individual expression in creative music cannot be reached.

Alexander's opera, "Love's Revenge," performed in March, 1902, before the Russian Court at the Czar's private theater in the Hermitage Palace, is distinctly "Frenchified," to quote such an authority as Rosa Newmarch; his symphonic and other compositions betray melodic invention and skill; yet where

respectively: 1, Agamemnon; 2, Chorea; 3, Eumenides." It is Wagnerian with regard to the employment of the leading motive and a work of dignity and power, though intellectuality rather than sensuous beauty is its keynote. His cantatas, "John of Damascus" and "On Reading a Psalm," four symphonies, a trio, quartets, quintets, a suite for violin and orchestra, songs, choruses and (strange to say, since he was a pianist) only two short numbers for that instrument, a Fugue (Op. 29) and a Prelude, constitute his output as a composer.

In general his music is little known in the United States. His string quartets, some of which "may be compared with Beethoven's" appeal to every lover of chamber music, since they are written in a style void of all pretention and pose. It is due to the Wlonszky Quartet that his beautiful Quatuor in C Major, Op. 5, in four movements—an *allegro* in 6/4 time, a piquant *allegro vivace* in *scherzo* form, an *adagio espressivo* and a stirring *allegro vigoroso* as a finale—has been introduced to American audiences.

It is curious to reflect that while Alexander Taneieff, the uncle, attained to the distinction of becoming director of the personal chancellery of the Czar, his nephew, Sergius, resigned the directorate of the Moscow Conservatory a few years before his death, as a protest against the reactionary governmental restrictions and narrow official policy controlling the management of the institution, a spirited rejection of the very principles of the bureaucracy of which his uncle is so eminent an exponent.

Influence Upon Young Composers

Sergius Taneieff had that broad independence of mind, that lack of personal vanity characteristic of the true artist. His home in Moscow was a center of musical attraction; his influence has been felt by a number of talented young composers, among them Rachmaninoff, Scriabine and Pomeranief. As a contrapuntist he had few equals. His "Contrapuntal Imitation in Strict Style," in two volumes, which it took him twenty years to complete, is one of the most thorough and exhaustive works of its kind in existence, and is in use as a text-book in practically every Russian conservatory of music. At his funeral on June 10 last, everyone of musical and artistic eminence in Moscow was represented. And, as was fitting in the case of one who had been a pupil and close friend of Tchaikowsky, the Archangel's choir sang some of the noble anthems which Tchaikowsky arranged for the service of the Greek Catholic Church.

When an authority such as Rosa Newmarch ("The Russian Opera," p. 376) speaks of A. S. Taneieff as the nephew of Sergius; and Pouglin in his "La Musique en Russie" (p. 241) ascribes Alexander's opera, "Love's Revenge," to Sergius, it seems but just to correct a widespread misapprehension, rendering unto the nephew that which is rightfully his. Of course, it is possible, though not usual, for a nephew to see the light of day before his uncle (in this case the uncle was the older by six years). At any rate, on the testimony of the latest edition of Rieman's *Musik-Lexicon*, which has recently appeared, it is safe to say that the Taneieff, the Taneieff *par excellence*, is Sergius, the nephew, and not Alexander, the uncle.

Good Wishes from Seattle

To the Editor of MUSICAL AMERICA:

I wish to thank you most sincerely for the kind notice given my compositions in your issue of Feb. 5.

I have often wished to express to you the great pleasure that I experience in reading your wonderful journal, and this year especially. Seattle people, in general, find added interest, because of the generous space given in recording our musical activities.

Wishing you continued success, and again thanking you, I am

Yours sincerely,

(Mrs.) DRUSILLA S. PERCIVAL.
Seattle, Wash., Feb. 10, 1916.



The Russian Composers, Sergius Taneieff (Right) and His Uncle, Alexander Taneieff

he has done good work, his more illustrious nephew has done great work.

The Greater Nephew

Sergius Taneieff, born Nov. 25, 1856, in the government of Wladimir, died on June 6 of last year. Heart disease carried him off at his villa in the picturesque country village some eighty miles from Moscow, where he was accustomed to spend the summer holidays during which he relaxed after his arduous duties at the Moscow Conservatory where, at the time of his death, he taught counterpoint (since 1888), fugue (since 1891) and form (since 1897). His works, however, amply secure his future as well as his present fame. From 1866 to 1875 a pupil at the Moscow Conservatory, he studied with Hubert, Tchaikowsky and Nicholas Rubinstein, the last-named the same of whom Von Bülow said: "I doff my hat to him lower than to his brother, the lion of the piano, Anton!" In 1876 Sergius gave concerts with Leopold von Auer, the great violinist and teacher (who survives him), playing in Paris—he had taken a gold medal prize at the Conservatory as a pianist—and in many of those cities in the Baltic provinces of Russia that have been devastated during the present war. In 1878 he succeeded Tchaikowsky as professor of harmony and instrumentation at his *alma mater*; and in 1889 he became director of the institution.

While his uncle Alexander's music may be said to represent respectable level of attainment, it has made no particular impress on its time and generation. That of Sergius, the nephew, however, though better known in his native land than in this, has exercised an undoubted influence in modern Russian composition, and so, too, has the personality of Sergius.

Sergius Taneieff was an eclectic in the finest and broadest sense of the word. He swore by the gospel of the classics, though he rejected naught that was, in his opinion, good in more modern thought. Hence, if he worshipped at the shrines of Beethoven and Bach rather than those of Glinka and Djargomisky—this despite the fact that among his works is a "Russian Overture"—he was neither an ultra-modern nor a Neo-Russian in music, but a most important link between Occidentalism and the musical trend of the hour.

His Principal Work

His greatest work is the "Oresteia," performed in Petrograd in 1895, of which Rosa Newmarch says "that though described by Taneieff as a Trilogy, it is, in fact, an opera in three acts, entitled



Gena Branscombe

SONGS BY GENA BRANSCOMBE

FROM THE
Programmes of Famous Singers
THE MORNING WIND

Sung by

MARGARET WOODROW WILSON

CONSTANCE PURDY

MARIE SUNDELIUS

R. NORMAN JOLLIFFE

MARIE STAPLETON MURRAY

LUELLA CHILSON-OHRMAN

EDNA DUNHAM

JOSEPHINE KNIGHT

HERBERT WITHERSPOON

MADAME GADSKI

DAVID BISPHAM

EVA EMMET WYCOFF

FREDERICK HASTINGS

PERCY HEMUS

PAUL DFAULT

R. NORMAN JOLLIFFE

CHARLOTTE LUND

CONSTANCE PURDY

JOSEPHINE KNIGHT

DAVID BISPHAM

REED MILLER

PERCY HEMUS

ALICE NIELSEN

LUELLA CHILSON-OHRMAN

EDNA DUNHAM

A LOVELY MAIDEN ROAMING
IN ARCADY BY MOONLIGHT
SLEEP THEN, AH, SLEEP
AUTUMN WIND SO WISTFUL
DEAR LITTLE HUT BY THE
RICE FIELDS
I SEND MY HEART UP TO
THEE (Serenade)
I BRING YOU HEARTSEASE
BLUEBELLS DROWSILY RING-
ING
HAIL YE TYME OF HOLIE-
DAYES
HAPPINESS

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THIS REMARKABLE PRESS COMMENT
IS ONLY ONE OF MANY EQUALLY COMPLIMENTARY
REVIEWS OF THE PERFORMANCE OF
MARCELLA CRAFT

"The audience, strangely enough, roused itself with the orchestra. One reason was the program, and the other was Marcella Craft, a soprano of wide European experience. Then came Miss Craft to sing the aria. The voice of the slender young woman is of a clear, ringing tone, capable of coloratura, evenly matched as to 'registers' and of a most astonishing power. Her high 'C' was capital, and the velvety delicacy of a bit of cantilena at the other extreme of the range a notable beauty. The Mahler symphony (the fourth) revealed another trait of her work. The symphony itself is an enigma. The finale, strange of concept by the inclusion of a soprano with the instruments. Herein Miss Craft displayed imagination and vocal skill by the ease and the certainty with which she made her part an element in the ensemble and suggested the mood. But the striking demonstration of her artistry came with the Finale of Strauss's 'Salomé.' Here the full resource of her voice and her proficiency were revealed. The 'key' of her interpretation is rather that of vindictiveness than of sensuous gloating, as Mary Garden's was. Yet at the end, after unbelievable climaxes of passion, after vocal feats long despaired of, after the rhapsodies of a creative imagination, she touched a note of despair we have not heard heretofore. It was remarkable singing set in the midst of wonderful orchestra playing."—ERIC DE LAMARTER IN THE CHICAGO TRIBUNE, MARCH 4, 1916.



With the
Chicago
Symphony
Orchestra
in
Chicago on
March 3 & 4, 1916

EXCLUSIVE MANAGEMENT
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437 FIFTH AVE., NEW YORK

MISS CRAFT USES THE CHICKERING PIANO

ECHOES OF MUSIC ABROAD

London Expects the Government to Levy a Tax on Concert-Tickets and Hopes it Will Exterminate the Deadhead—Paris Opéra Comique Makes Noteworthy Showing for a War Year—Mary Garden Returns to Scene of Her Earliest Successes—American Tenor Champions New German Composer of Ultra-Modern Tendencies—Suzanne Adams, Following the Example of Another American Soprano, Becomes a Madame Sans-Gêne in London—English Composers Find Inspiration for New Works in Dickens—Dean of French Composers Explains in What Sense He Is Proud to Reckon Himself a Wagnerian

LONDON musicians are expecting that a tax will shortly be levied on concert tickets, as well as on theater tickets, by the Government in its quest of new sources of revenue. In France, of course, there is, even in peace times, a tax of ten per cent on all tickets for amusements, as the classification runs, the sum realized being given over to the poor relief funds. But when it comes to taxing concert tickets in these times, when there is a glaring discrepancy between the face value of a ticket and the equivalent the artist receives for it, serious difficulties loom up in prospect.

Most of the concerts given nowadays in England are undertaken without any expectations of financial profit, excepting in the case of war charity concerts, whose purpose is obvious. While it might be a simple enough matter to tax tickets for the concerts of well established organizations, such as the big metropolitan orchestras, it would be a different story in the case of recital givers, who have to resort to "papering" to insure having an audience of desirable proportions.

But it is just the complimentary tickets issued to "deadheads" that the *Musical News* would like to see taxed. That London publication takes the standpoint that if persons holding these had to pay a quarter apiece on presenting them "we should be in a position to judge how far they really wanted to attend concerts, and if it had the effect of killing off the deadhead altogether, it would not be to the disadvantage of anyone."

SO absorbed has Paris and, for that matter, all France been in the more serious phases of life in war time that but scant information has trickled through regarding what is actually going on in the music world of the country. We know that many of the musicians there are in a sad plight financially, just as is the case in Germany, in England and even in neutral countries, but there is more concert and operatic activity than had been generally supposed, according to details recently received through private sources.

The Opéra Comique, for instance, has been running on a regular schedule for several months, producing most of the works that constitute its staple articles of musical diet and even venturing to stage a novelty now and again. This season's two new works are "Les Cadeaux de Noël" by Xavier Leroux, the composer of "Le Chemineau," and "Le Tambour" by Alfred Bruneau, whose "L'Attaque du Moulin" was introduced in New York by the Metropolitan forces at the New Theatre. Then revivals have been announced of "The Polish Jew," "Sapho" and "La Charmante Rosalie."

Then, to add a special pinch of antebellum operatic salt to the season, Mary Garden is taking her place once more on the scene of her début triumphs. For having come back in war-time and fitted out her Paris home as a hospital for the wounded "our Mary" is more popular than ever with the Paris public. The operas chosen for her appearances at the Opéra Comique are "Tosca," "Pelléas et Mélisande" and one in which she has never had a chance to appear in this country, though she and Oscar Hammerstein did discuss it for a few minutes—until wiser counsels prevailed—as the medium for her début at the Manhattan Opera House, namely, "La Traviata."

When the deluge came 131 members

of the Opéra Comique staff were mobilized, and of these ten have been killed and nineteen wounded. The institution, under the direction of M. Gheusi, can still boast a company of forty-eight women artists, thirty-nine men, eighty-five chorus singers, sixty-five orchestra musicians, fifty dancers, 145 supernumeraries, thirty scene shifters, twenty-

the public eye of other countries insofar as practicable under the circumstances of the times, Emmanuel Rey, the director of the Philharmonic Society, has sent concert artists, in groups or singly, on short concert tours from time to time. Alfred Cortot, the pianist; Mme. Vallin-Pardo of the Opéra Comique and the Trio Vinès-Boucherit-Hekking, for in-



Ernst R. von Reznicek, the German Composer

A première of marked artistic significance was the recent first performance of Ernst R. von Reznicek's new choral work, "In Memoriam," at the Schwerin Court Theater. The work emphasizes the bereavement of mankind caused by this devastating world war. Von Reznicek is well known in Germany as a composer of symphonic music.

six "functionaries," eighty workmen, thirty-six studio workers and seventy-nine helpers of various kinds.

It can boast of having disbursed \$300,000 in salaries, royalties and various grants since resuming its activities. Altogether, it has given over 170 performances of twenty-eight French and four Italian works, and has deposited \$24,000 with the Assistance Publique, the body responsible for the relief of the poor, besides paying over \$16,000 to composers and contributing some \$10,000 to the war funds.

All these details are given in a letter recently received from one of the foremost musicians in Paris by a friend of his in Washington and translated by Jessie MacBride, the music critic of the *Washington Times*. Another interesting fact brought out is that while the Paris Opéra has been closed until quite recently, and even now is staging spectacles more suited to the little Théâtre des Arts, scarcely any of the opera houses in the Provinces, contrary to the general supposition, have ceased to give their usual performances.

The amalgamated Colonne and Lamoureux orchestras, of course, have been giving regular concerts all this winter, while at the Sorbonne the Société des Concerts from the Conservatoire gives afternoon concerts every Sunday and Thursday, the profits being devoted to war work.

By way of keeping French art before

stance, have given concerts in Spain under these auspices.

LIKE George Walter, the Hoboken tenor, and Arthur van Eweyck, the Milwaukee baritone, George Meader, also an American, has now attained rank as one of the foremost of Germany's established concert singers. This tenor participated in a concert given recently in Stuttgart to exploit the songs of a new German composer named Max Lang, an ultra-modern harmonically, but evidently the possessor of a strongly individual creative talent.

AND now Susan Strong has been deprived of her unique distinction as the only prima donna laundress, and by a countrywoman of hers, at that—though this fact is not so surprising, since it takes American courage of one's convictions to exchange the picturesque costumes of a grand opera heroine for the uniform of a laundress.

It is now eight or nine years since Susan Strong, finding the fortunes of a Wagnerian soprano subject to rather disconcerting barometric changes, opened a *blanchisserie* for the delicate laces and lingerie of her friends in London who were accustomed to sending them over to Paris to be done. That she had not permitted her new occupation to obscure her artistic aspirations was shown two or three years ago, when she once more

came before the music world as a soloist at orchestra concerts conducted by Arthur Nikisch.

The newest Madame Sans-Gêne, according to a story that has reached *Town Topics*, is Suzanne Adams. If the report be true then this New England girl, the widow of Leo Stern, the 'cellist, would seem to have run practically the whole gamut of life.

Thanks to the active interest of a devoted aunt, a Miss Higgins, who took her to Europe and educated her there musically, engineered with indomitable will and energy her début, her introductions at embassies and her court appearances, she became one of the most popular of the younger opera singers in the course of her first season or two. Many crowned heads took an interest in her, and particularly Queen Victoria, who gave her all sorts of costly gifts when she sang for her at Windsor Castle or Buckingham Palace. Blessed with beauty and personality as well as voice, she was a drawing card for titled society whenever she sang at Covent Garden, and in Paris, as a star at the Opéra, she was no less a favorite.

The first note in her changing fortunes, as *Town Topics* traces her career, sounded away back in 1898, when, in spite of all objections, she took the bit in her teeth and married Leo Stern. This broke her aunt's heart and that devoted woman betook herself to Paris to spend the rest of her life there and forget her disappointment as best she could. Suzanne Adams's subsequent appearances at Covent Garden were not so successful as her earlier appearances there, and her visits to this country fell below her expectations in the actual results. Her 'cellist-husband had died after a few short years of married life, and finally, after failing to gain the success that seemed her due, the crowning disaster came when she lost her voice. And now she has taken the courageous Susan Strong's cue and has assumed the rôle of a Madame Sans-Gêne in real life.

THAT the latest source of inspiration for English composers is the immortal Charles Dickens was shown by the program of a War Emergency Concert the other day, when by a mere coincidence a "Pickwick" quartet by Joseph Holbrooke and a Phantasy on "The Old Curiosity Shop" by Leopold Ashton were both performed.

The *London Observer* suggests that an interesting third would have been Debussy's prelude inscribed, "Hommage à S. Pickwick, Esq.," all the more so since one of the critics characterized the Holbrooke novelty as "Teutonized Pickwick."

CAMILLE SAINT-SAËNS has been telling his fellow French musicians what attitude they should adopt toward Wagner. He resents the senseless imitation of Germany's Richard the Great on the part of some of his composing countrymen and points out to them in the *Paris Figaro* that they are not acting in accord with the true spirit of Wagner, who urged all German composers to remain German.

"There," observed the dean of French composers, "Wagner spoke words of gold, and for a Frenchman Wagner's message is that he should remain French. In that sense only can one be a Wagnerian, and in that sense I am proud to reckon myself as one."

There is a suggestion here for some of our American composers who are slaves to the idiom of one or another of the European schools.

WHILE British musicians in general have reached an agreement that in so far as German music is concerned only the works of living German composers should be debarred from their programs, now and again one steps into the limelight with a protest against all German music that has been composed since the Franco-Prussian War. Dr. Henry Coward, conductor of the Sheffield Choir, is one of the latest to come forward with a demand that all German works composed since 1870 be banned as "brutalized."

That this attitude does not reflect that of the general public, is again evident from the comments it has inspired in the press. A writer in the *Daily Sketch* admires the "man fra' Sheffield's" patriotism more than his musical taste or, for

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

that matter, his common sense, and makes this rash challenge: "If he can tell me anything brutal in the 'Good Friday' music in 'Parsifal' or in that exquisite fairy opera, 'Hänsel und Gretel,' I'll—I'll subscribe to his choir."

OF the professional artists who have turned to the restaurants in London for some substantial means of support in a lean war-year one of the best is the Dutch violinist De Groot, who leads the orchestra at the Piccadilly Hotel. A short time ago, according to the London

Evening News, he received this kindly little pun from Wassily Safonoff, the Russian conductor:

*"Mon Cher De Groot
Malgré tu joues au restaurant
Tu restes au rang des grands artistes"*

De Groot was knocked down by a taxicab the other day and has been nursing an injured right elbow since as a consequence. At first it was feared that it would be a long time before he could play again, a prospect deplored as a catastrophe by the *Musical News*, which considers that there are but few violinists of his caliber.

J. L. H.

BUCKHOUT-WARFORD MUSICAL

Interested Audience Hears Last Program of Composers' Evenings

The last of an interesting series of composers' evenings was given at Mme. Buckhout's studio, New York, on Tuesday evening, Feb. 29. Claude Warford was the composer guest of honor and the fourteen songs on the program were interpreted by Mme. Buckhout, soprano; Beatrice McCue, contralto, and Carl Rupprecht, baritone.

All of the singers scored individual successes, Mr. Rupprecht especially with "Earth Is Enough" and the droll little "John Henry Crossover."

Miss McCue's songs were chiefly of a serious nature, especially "Pieta," which is dedicated to her, and which was beautifully sung. A gay exception was "The Frog and the Bee," which she was forced to repeat.

Mme. Buckhout was recalled after each of the three groups, having to repeat "The Voice," "Lay" and "The Star." The latter is a brilliant song, dedicated to Mme. Buckhout and she sang it with fervor.

Singers of Brooklyn Chaminade Club Give Program of Interest

Close upon its recent successful concert and afternoon musicale, another musicale was held by the Chaminade Club at the Brooklyn Woman's Club, on March 4. Mrs. Follette C. Denning, president of the club, and Mrs. Ezra W. Homiston, chairman of the music committee, received the guests. On the interesting program presented Mrs. Henry W. Healy, contralto, gave Tchaikowsky's "Farewell, Ye Hills," Chadwick's "Prince Egyptian" and other songs; Mrs. Elizabeth King, soprano, was heard in "The Sunshine of Your Smile," by Ray, and

compositions by Franz, Thrane and MacDowell. Gustav H. Brasch, basso, sang Osgood's "My Little Woman," "Rosemary for Remembrance," by Lady Hill, and other offerings, and a semi-chorus of the Chaminade lady singers gave "Sweet o' the Year," by Mary Turner Salter; Thomas's "Night Hymn at Sea" and "Anitra's Dance." G. C. T.

MUSIC IN KANSAS SCHOOLS

Value Demonstrated in Recent Concert at Hutchinson

HUTCHINSON, KAN., Feb. 26.—An audience of more than 5000 persons heard the concert given by the pupils of the Hutchinson public schools on Friday evening, Feb. 18. Eight hundred students of the grade and High School took part in the program, assisted by the school orchestra of twenty-four pieces.

Four-part choruses of Beethoven, Grieg and Rubinstein were sung with orchestral accompaniment in a manner that was a revelation to those who have not realized the progress which is being made musically in the Hutchinson schools, under the leadership of Mr. and Mrs. F. J. Haberkorn, who are directing the High School music, and Nelle Cockey, in charge of the grades' musical work.

In the audience were about one thousand members of the Central Kansas Teachers' Association, in convention here, who followed with interest the excellent work of the young singers.

Jessie Hill's Pupils Win Commendation in Jersey City

Martha Drier, soprano, and Michael Zazulak, baritone, pupils of Jessie Fenner Hill, the New York voice teacher, recently appeared at a concert at Christ Evangelical Lutheran Church, Jersey City. Miss Drier completely won her au-

dience, which was mostly German, by her sympathetic voice and fine German diction. Mr. Zazulak was equally successful in his ringing rendition of a "Carmen" aria and a Ukrainian anthem. Charlotte M. Jaekle's piano numbers were played with dash and skill.

ST. AUGUSTINE'S MUSIC

Many Recitals During Month—Anna Case Among Visitors

ST. AUGUSTINE, FLA., March 3.—Thursday afternoon, Feb. 24, a pleasing recital was given under the auspices of the St. Cecilia Club, those taking part being Martha Osterman, pianist; Stella Burke, Mrs. John Reidy, Mrs. C. N. Gregg, Webb B. Hill and John Oliver, vocalists.

On Monday evening, Feb. 28, the musical drama, "A Story of the Christ," adapted from "Ben Hur," was staged by Forrest Dabney Carr. The presentation was under the auspices of Anna Dummett Chapter of the Daughters of the Confederacy and was given at the Jefferson Theater. Mr. Carr took one of the principal rôles and was assisted very ably by a number of local singers.

On the afternoon of Feb. 23 T. Morley Harvey, organist, gave an artistic recital at Memorial Presbyterian Church, of which he is the organist. He was ably assisted by one of his pupils, Mae Mills, soprano, and Webb B. Hill, tenor, formerly connected with the music department of Stetson University, DeLand, Fla. Wednesday, March 1, Frederick A. Self, organist of Trinity Episcopal Church, gave a fine recital at that church. Alan Dale, baritone, assisted.

Anna Case of the Metropolitan Opera Company was here at the Ponce de Leon Hotel for a few days last week, on her way to Palm Beach. J. H. Y.

SINGS TO ENGINEERS

Arthur Herschmann Welcomed by Members of New York Club

Arthur Herschmann, the well-known New York baritone, recently appeared in concert before the Engineer's Club, New York City, presenting a program of diversified songs in a most finished manner, displaying a voice of much beauty and warmth and interpretative ability of a high order. Many engineers of prominence were in the audience and they gave Mr. Herschmann a hearty reception.

After the concert, Beverly S. King, the chairman, told the audience that Mr. Herschmann is proud to be something besides an artist, as he enjoys full membership in the world's largest societies of Mechanical Engineers. The artistic accompaniments of Richard Epstein added to the pleasure of the evening.

GIVE "MERRY WIVES" AS TRANSLATED BY STUDENT

Nicolai Opera Sung with English Text Provided by Pupil of Walla Walla Conservatory

WALLA WALLA, WASH., March 4.—An interesting performance of the Nicolai opera, "The Merry Wives of Windsor," was given by the students at the Whitman Conservatory of Music on Wednesday evening, Feb. 16. As no English translation of the opera could be found, an excellent translation was made by one of the students of the conservatory, Bernice Richmond.

The performance, from the viewpoint of ensemble, singing and acting, was the best in the history of the conservatory, and a number of prominent musicians came from a distance to attend. The production was directed by Elias Blum, and the members of the cast were:

Harold Edmonds, Newton Barrett, Carl Genzel, Roy Knight, Lindon, Barnett, Carey Berger, Ruth Darrow, Bernice Richmond, Mildred Smith, Gaylord Upington, Homer Shull, Earle McLaughlin, Walter Lee, Herschel Henderson.

The tenth concert by the Whitman Choral Society, Elias Blum, conductor, was given in Whitman College chapel, on Tuesday evening, Jan. 25, when the oratorio, "Elijah," was given. The soloists were Ruth Darrow, soprano; Anna Selkirk Norton, contralto; Henry D. Filer, tenor, and Guy Allen Turner, bass. David Campbell, pianist, and Meryl Kepler, organist, were the accompanists. A large audience was in attendance, and the well-balanced interpretation, showing a high standard of attainment on the part of both chorus and soloists, was warmly received.

Ashley Ropps Heard in Two Concerts

Ashley Ropps, the popular baritone, was heard at Chickering Hall, New York, on Wednesday afternoon, Feb. 23, and on Thursday, March 2, at the Brooklyn Woman's Club. Mr. Ropps sang a "Thais" aria and songs by Barthelmy, Mary Helen Brown, Coleridge-Taylor, Foster, Napravnik, Kramer and Del Riego at the former and at the latter sang, instead of the aria, songs by George B. Nevin and McGill. He was in excellent voice on both occasions and was received most cordially.

Enjoys it Thoroughly

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Buffalo, N. Y., Feb. 21, 1916.



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Mlle. Galli is available during the summer and early fall, alone or in conjunction with Giuseppe Bonfiglio, premier danseur of the Metropolitan, in varied repertoire.

Her previous engagements include the Standard Club, Chicago, Harmony Circle, Baltimore, Biltmore Musicales, New York, and private appearances in the following cities, New York, Washington, Philadelphia, Chicago, St. Louis, Kansas City, St. Paul and San Francisco.

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OPERATIC NOVELTIES PLENTIFUL IN GERMANY

Musical Affairs in General Are Regaining Normal Aspect—Strauss and Nikisch Lead Notable Symphony Concerts in Berlin—America's Bass-baritone, Bennett Challis, Makes an Appearance in Concert, Following His Many Operatic Successes

European Bureau of Musical America,
30, Neue Winterfeldstrasse,
Berlin, W. 30, Jan. 30, 1916.

THE musical world of Germany has passed through considerable changes since the outbreak of the war. In the beginning the art seemed to be on the verge of demoralization. Then the era of charity performances set in, and later the misfortune among so many artists which this domination of charity engendered, as well as the inherent demand of the German people for music, to which they had become accustomed through generations, tended to bring about a return to the original state of affairs.

So to-day, after a world war of eighteen months, musical conditions in Germany are once more beginning to assume their customary aspect. Of course, the foreign element, formerly such a significant component part of this country's music, is for the present absent, with several individual exceptions. Almost all the opera houses throughout the country have resumed their wonted activity, and many, like the Royal Opera of Berlin, have repealed the system of half-pay in war-time, so that the artists are again receiving full salaries. The number of concerts in Berlin every night hardly seems less than in times of peace. But what seems to be the most significant feature of all is the fact that works by composers of hostile countries are appearing on program and in the répertories of opera houses in ever-increasing numbers, and also that novelties are being brought out more and more frequently. By the works of "composers of hostile nations" it is to be understood, of course, that only the products of foreign composers who are dead, or for which the copyright has expired are given. Thus Verdi, Bizet, Tchaikowsky, and others, are to be found on almost every program, while composers like Saint-Saëns, Puccini, Leoncavallo, Debussy, etc., are excluded for the time being. At the last annual meeting of the Charlottenburg Opera Stock Company the accounts of the last year, in spite of the many inconveniences occasioned by the war, showed a deficit of only 29,934 marks, which was considered an excellent result under the conditions.

Operatic Premières

Karl von Kaskel's opera, "The Smith Woman of Kent," had its première in Dresden, on Jan. 29, and the succeeding day saw another première in another Saxonian city, Altenburg, at the small court theater, where "Die schöne Frau Marlies" ("The Beautiful Mrs. Marlies"), by the well-known German song writer, Erik Meyer-Helmund, was given. The book is by Dr. Bruno Decker. As the title might imply, this novelty proved to be of the comic opera genre. At the Court Opera of Stuttgart a choreographic première took place, succeeding a one-act opera entitled "Sulamith," by the same composer, Paul von Klenau. According to reports, this composer seems to have been the most successful, his sensitive modulations, his poetical conceptions and masterly technical treatment of his subject being commented upon with considerable emphasis. The presentation of so many novelties in so short a time might well attract attention even in times of peace.

The Swiss composer, Othmar Schoeck, of Zurich, has written a setting of Goethe's comedy, "Elvira and Elvire."

Count Geza Zichy, the one-armed pianist and composer of Vienna, has been duly honored for his devotion to art for the last fifty years, in the acceptance by

the Court Opera of his choreographic poem in three acts, "Gemma." The composer wrote his own libretto.

As a new departure various dance-evenings have been given of late. The beginning was made by Ellen Petz, who



Wilhelm Bachaus, Pianist (above), in the Field-gray Uniform of a German Soldier. Herr Bachaus has been doing garrison duty in the German Army for more than six months, but has frequently been granted a furlough for the purpose of giving concerts. Below, Bennett Challis, the American Bass-baritone as he appears in the title rôle of "The Flying Dutchman." Though particularly successful in opera, Mr. Challis has also won praise by his concert work

chose for her only performance (as the program announced) no less a locality than the Comic Opera, and for her accompaniments the Philharmonic Orchestra. Ellen Petz excels in the taste with which she chooses her costumes and in her sympathetic stage presence, but, unfortunately, is wanting in the technique, pure and simple, of dancing.

Honor for Van Eweyk

Arthur Van Eweyk, the Dutch-American bass-baritone, has been offered the position of head of the vocal department at the Conservatory of Music in historical Jena. In all probability he will accept, especially, as the position would not conflict with his concert activities, nor necessitate his removal from Berlin, his presence in Jena being required for but two days in the week.

As the result of a mistake several Russians were interned in the concentration camp for British civilians at Ruhleben, near Berlin. As far as possible under existing conditions all prisoners are permitted to devote themselves to their accustomed occupations, and so it came about that one of these Russians took up the study of singing with the well-known singer and teacher, George Fergusson,

who, as our readers know, is also interned here because of his Scotch nationality. In the course of time, the mistake was discovered, and the few Russians were about to be taken from Ruhleben and disposed of elsewhere. But Mr. Fergusson's Russian pupil, finding that he was making such splendid progress, applied to the authorities for permission to remain at Ruhleben to continue his studies with his teacher. The last report is that this unique request of war-time has been granted.

The following amusing episode sheds a peculiar light on the sometimes disconcerting influence of music. Several neutral correspondents, arriving in St. Quentin, in northern France, now occupied by the German troops, were much surprised to see a German regimental band passing down the street playing the time-honored military march, "Ich bin ein Preusse, kennt Ihr meine Farben?" ("I Am a Prussian, Do You Know My Colors?"), while twenty or thirty French urchins, utterly unaware of the significance of the air, preceded the band, singing the melody at the top of their lungs.

A concert by Louise v. Onyszkiewicz in Klindworth-Scharwenka Hall proved of interest in that the well-known pianist, Ignaz Friedman, was represented on the program by three very pleasing folk-songs of distinctive character, which the composer accompanied in person. The concert-giver herself has not pursued her studies sufficiently or else has had a schooling detrimental to her voice. Needless to try to correct her faulty enunciation until her tone production has been improved. Dora Bromberg, the assisting artist at the piano, is still in the amateur state, whereas the work of the accompanist, W. Osinski, proved a redeeming feature of the evening.

Next door, in Blüthner Hall, the new chamber-music organization, consisting of Max Fiedler, Julius Thornberg and Arnold Foeldes (the latter two the first violinist and 'cellist, respectively, of the Philharmonic Orchestra), produced music of quite a different genre. Here everything had an air of distinction and classical purity. With three such masters co-operating it was a matter of course that Beethoven's trios should be rendered impressively.

The mezzo-soprano, Elizabeth Lee (who might be an American), was heard in Scharwenka Hall to good advantage, notwithstanding a very evident indisposition. Her tone production and diction deserve favorable comment. Among others, her program included three songs of "Pierrot Lunaire," by the Berlin critic, Max Marschall, in which she had a very friendly reception.

Hausegger's "Barbarossa"

The fourth Symphony Evening of the Royal Orchestra, in the Court Opera, opened with Siegmund von Hausegger's symphonic poem, "Barbarossa," a gigantic work evincing magnitude of technical and imaginative ability. But, unfortunately, the composition suffers by its ponderousness. Its very bulk tends to belie the appellation "symphonic poem," quite as much as the exceedingly complex equipment necessary for its production. Though the score is melodious throughout, and the subject of an intensely heroic and dramatic nature—which might seem to warrant the employment of such heavy tonal artillery—the music can hardly be designated as other than heavy. The relationship of the symphony to German nationalism is implied by the title, "Barbarossa."

The work was received without any

display of warmth—rather frigidly after the first movement, and merely politely after the second and third movements.

Following this came a treat for which to be grateful. Spohr's Nocturne for wind instruments ("Janitscharenmusik") Op. 34, not only proved anew the excellency of the wind musicians of the Royal Orchestra, but also gave Conductor Strauss the chance to offer a classical jewel of such superior purity that for once the scribes could lean back in their seats and submit to the uplifting influence of art with no mental reservations whatever. Beethoven's Eighth Symphony concluded the evening.

Sunday's public rehearsal of the eighth Philharmonic Concert had a special attraction in the assistance of Eugen d'Albert. The eminent pianist played Beethoven's Concerto in G with a grandeur that probably has never been equaled. With the second movement he and Nikisch with the Philharmonic attained a climax that seemed no longer of this earth and which simply carried the hearers off their feet. The third movement suffered slightly from those casual brutalities which of late, unfortunately, seem to have become inseparable from the "big ones" of the piano. The two cadenzas of d'Albert conform exceptionally well to the atmosphere of Beethoven—that in the first movement rather more so than in the one in the last movement.

Last Thursday, the Berlin critics were invited to Bechstein Hall to a "Lieder Abend" by the American bass-baritone, Bennett Challis, and the mezzo-soprano, Julia Vajda.

Bennett Challis's Work

Bennett Challis, while more or less an alien on the concert platform, is a singer of considerable experience. He sang in more than thirty different opera houses in Italy during a period of ten years and for two years was engaged as leading baritone at the Teatro Reale in Madrid. In the summer of 1914, Mr. Challis was engaged for the Festspiele at Bayreuth. But the war broke out after he had sung but one performance (as the *Flying Dutchman*). Since then, Challis has filled the position of dramatic baritone at the Hamburg Stadttheater and is at present singing as a guest at the Volksooper in Hamburg. His voice is one of the most superb and voluptuous baritones that has ever come to our notice. It must be admitted that his inclination to uncover his upper middle register (from C sharp to F) i.e., to sing these tones completely open, tends to mar the nobility of his voice such as is present in the tones of his lower register. Personally, I should also have preferred a less operatic interpretation of his long program of classical songs. Still, Challis is an artist to his finger-tips, and possesses a really gorgeous organ which, taken all in all, he has learned to utilize exceptionally well. He made a decided impression on his hearers.

Julia Vajda represents a rather unique combination, inasmuch as at times she impresses one with her temperament and then again surprises one at her apparent lack thereof. Her mezzo-soprano has been well trained and, on the whole, she sings with taste and judgment. In her case also, the operatic artist was in evidence, not always to the advantage of strictly concert numbers.

Dr. Siegfried Prager, who accompanied, was reliable but lifeless.

O. P. JACOB.

Christine Miller Heard in Tone Test at Detroit

DETROIT, MICH., March 4.—The Edison Shop of Detroit presented Christine Miller in a tone-test recital at the Pontchartrain on Wednesday evening, March 1. This is Miss Miller's third appearance in Detroit this season. The overflow audience was delighted with her singing and with the violin playing of Mr. Walsh.

E. C. B.

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the eminent pianist and composer, writes to Allen Spencer in regard to the Bach Album:

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OPERA BY KARL VON KASKEL HAS ITS FIRST HEARING IN DRESDEN

"The Smith Woman of Kent" Cordially Received at Its Première—Slezak and Flesch Soloists in Philharmonic Concert—American Colony Gives a Musicale for Charity

DRESDEN, Feb. 12.—Karl von Kaskel's new opera "Die Schmiedin von Kent" ("The Smith Woman of Kent") at its initial performance here met with a friendly reception. The libretto by Ralph Benatzky is the result of a prize-contest and presents as a chief motive a love episode in that historic revolt of the County of Kent against the dissolute Richard II between the latter and the wife of a blacksmith, who is the leader of the revolt. The end is tragic and represents the composer's first effort in dealing with a dramatically strong subject, all his earlier operas having been in the lyric vein, which comes more naturally to him. Yet the critics here

agreed that Herr von Kaskel succeeded well in the treatment of the plot.

The book is highly unsympathetic and void of psychological truth, having that "shilling shockery" trend that has its effect on the masses. But it offers good opportunities for musical color, even if it is not convincing.

The score is replete with vigor and life, finely orchestrated though not harmonically complicated. At the close the composer and the soloists, among whom Helena Forti and Waldemar Staegemann shone as stars, were recalled many times. Court Conductor Kutssebbach was the thorough, conscientious leader he has long been known to be. Chorus and orchestra and, in fact, the whole representation deserved high praise.

The fourth (and last in the series) Philharmonic concert had two famous soloists, Leo Slezak and Carl Flesch, both scoring a tremendous success. Slezak's achievements as a concert singer are not equal to his operatic presentations yet they are remarkable enough to stir his audiences. His song selections from Brahms and Strauss displayed his musicianship in a convincing manner, his success being complete. Strauss's "Schlussgesang" from his early opera, "Guntram," was given in glorious fashion. Carl Flesch swept everything before him by his unequalled interpretation of Brahms's Violin Concerto which we have not heard played here before in such an all-encompassing poetic light as on this occasion. The spontaneous applause that broke forth after the first and second movements must have convinced the famous violinist of the deep impression he had made on his hearers' hearts. In his smaller numbers (by Sarasate), his technical finish fully rivaled that of the great Spaniard, yet the latter's Southern temperament was partly wanting in the case of Professor Flesch. A number of encores was granted.

A Clever Child Pianist

In the previous concert, little Nadelka Simeonova, the fifteen-year-old Bulgarian violin virtuoso, was the soloist. She played the Mendelssohn Concerto in a manner quite astounding for one so young. She made such a success that she was immediately invited by the King of Saxony to play in a court concert. Elena Gerhardt was the other soloist. Throughout the whole series, the Philharmonic Orchestra, under Florenz Werner's lead, did excellent work.

Friederike Stritt, daughter of the famous singer, Albert Stritt and Marie Stritt, in association with the singer, Lotte von Waiska, gave a recital which had special interest. Their program was devoted to folksongs and fairy tales. Of special charm was a "Mysterium" from the fifteenth century, "Jesus und die Nonnen," partly sung, partly spoken to the soft strains of the lute.

In the last lecture of Frau Tangel-Strik-Schmid, productions of Bohemian authors were given a hearing, among them several new here by Dvorak, Smetana, Suk and Novak. Of Smetana this fine pianist played "Am Seegestade" and a "Polka de concert" which she

had studied with the composer himself. She played brilliantly. The compositions by Dvorak proved to be quite a sensation, revealing so much of soul, depth of feeling and musical temperament that it is hard to understand why they are not more generally played by our leading artists. The selections are entitled "Am Heldengrab," "Plauderei" and "Silhouette." Of almost equal importance are Suk's "Erlebtes und Erträumtes" and a "Liebeslied." The two "Serenades" by Novak completed the presentations. Prof. Schmid delivered the lecture with wonted ability.

The Ladies' Club gave an interesting concert for the benefit of the war sufferers. Assisting artists were Fritz Reiner, our famous operatic conductor, and several others.

Musicale in American Colony

The American colony gave a charming tea-musical with a worthy program. Max Roosen, the young violinist, and Leon Rains (both Americans) gave immense satisfaction by their contributions consisting of the "Devil's Trill" sonata by Tartini, interpreted by Roosen, as well as smaller solos for the violin. Professor Rains sang songs by Schubert, Sommer, Tambour, Brahms and others. The affair was a brilliant success (for charity purposes), all the leading members of the American colony being present. The concert was noted in the German press in words of praise and recognition.

The next novelty at the Court Opera, Eugen d'Albert's "Die toten Augen," under Fritz Reiner's lead, will be brought out at the end of this month. D'Albert was the soloist of the last Royal Symphony concert.

Paul Goldschmied excelled as an in-

terpreter of Schumann ("David's bündler Tanze") and Liszt (Sonata in B Minor) in a recital of his own. Goldschmied is one of the foremost poet-pianists now before the public.

A. I.

DUNNING LECTURES IN TEXAS

Author Gives Special Series of Talks at San Antonio

SAN ANTONIO, TEX., Feb. 25.—Mrs. Carrie Louise Dunning of New York, author of the "Dunning Improved Method for Beginners," is visiting here and has aroused much enthusiasm with her lectures about her work. A number of the leading teachers are availing themselves of the opportunity to acquaint themselves with this excellent method. Miriam Mayes came all the way from Illinois to take the course, and Mrs. Thornton from Austin, Tex.

Mrs. Dunning has recently lectured at the University of Georgetown, and at the State University at Austin and Dallas, where she had a large class of teachers. Mrs. Dunning is greatly interested in the musical conditions of Texas and enthusiastic over the many able musicians she has met.

C. D. M.

Fanning Sings For Girl Students at Mississippi College

COLUMBUS, MISS., March 4.—Cecil Fanning, baritone, and H. B. Turpin, pianist, appeared Feb. 21 on the artists' course being given by the Mississippi State College. An audience of 1,500 heard the artists, and the enthusiasm was great. The next day the young women students of the State College heard a group of Mr. Fanning's poems given, some with musical accompaniment.

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ENGAGING RECITAL BY LUCY LEE CALL

Soprano Proves Herself Able Interpreter in an Unconven- tional Program

Lucy Lee Call, soprano, at one time associated with the Metropolitan Opera Company, gave a song recital at the Princess Theater, New York, on Thursday afternoon, March 9. Her program contained many numbers not frequently seen on recital programs and read as follows:

"Selve amiche, ombrose piante," Antonio Caldara; "Pur dicesti o bocca bella," Lotti; "Chi vuol comprar la bella calandrina," Jomelli; "Les Petites Ophélies," Pierné; "Une belle est dans la forêt," Pierné; "Aiment la Rose," le Rossignol; "Rimsky-Korsakoff; "Phidylé," Duparc; "In Einem Garten," Erich Wolff; "Im Kahn," Erich Wolff; "In dem Schatten meiner Locken," Hugo Wolf; "Elfenlied," Hugo Wolf; "Das Rosenband," Strauss; "Heimliche Aufforderung," Strauss; "Black Bird's Song," Cyril Scott; "In the Yellow Dusk," Horsman; "Don't Caere," Carpenter; "A Rondel of Spring," Bibb.

Miss Call is an interesting artist, an excellent interpreter and possesses a voice of agreeable quality, especially in the middle and low registers. The seventeenth and eighteenth century Italian numbers were smoothly sung, especially the Jomelli song. In the French group Miss Call proved her powers as an interpreter of keen understanding. She caught the mystic mood of "Une belle est dans la forêt" of Pierné, the exotic atmosphere of "Phidylé" of Duparc and succeeded in conveying their meaning to her audience. In the group of German songs the "Elfenlied" of Hugo Wolf, which enjoys a vogue this season that has never been equalled, had to be repeated, as did the same composer's "In dem Schatten meiner Locken."

Miss Call appeared to be perfectly at ease on the concert stage, and this evidently seems to be her natural field. She sang with spirit and abandon, using gesture and facial expression with good effect. She was liberally applauded by a representative audience. Her group of English songs was sung effectively and with better diction than those of foreign tongues. Needless to say, Camille Deereus was an excellent accompanist.

H. B.

FOR BRITISH MUSIC SCHOOL

Trustees of Carnegie Fund Consider Founding Big Institution

Recent despatches from Dunfermline, Scotland, to New York newspapers said: The trustees of the Carnegie Fund for the United Kingdom announced after their annual meeting to-day that they were considering the expediency of founding a school of music on a scale analogous to the celebrated schools on the Continent, particularly those in countries at present closed to British students.

The chairman of the trustees, Dr. John Ross, said it was felt that after \$3,000,000 had been spent by the Carnegie trustees in the purchase of church organs they might reasonably terminate such grants.

John Campbell Re-engaged as Tenor in Marble Collegiate Church

John Campbell has been re-engaged for the tenor position in the quartet of the Marble Collegiate Church, New York, and will begin his eighth year of work in that church on May 1. Among other re-engagements of Mr. Campbell will be his appearance at the Spartanburg (S. C.)

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Augusta Cottlow

Berlin - February 1916

May Festival. In addition to being a church and oratorio singer, Mr. Campbell is preparing for an operatic career. His capabilities in this direction were tested recently when, on twenty-four hours' notice, he took the rôle of Rhadames in "Aida" for the Zuro Opera Company, playing the part, without orchestral or stage rehearsal, in a manner that won him much praise.

Proposes Bill to Start Fund as Aid to Creative Research

ALBANY, N. Y., March 2.—Senator William M. Bennett of New York has introduced a bill in the legislature authorizing the incorporation of the Authors' League and Foundation of America. The incorporators mentioned in the bill are Rex Beach, Louis Joseph Vance, Ellis Parker Butler, George Barr McCutcheon and Leroy Scott. Should the proposed measure become a law the incorporators would be authorized to receive and maintain a fund and apply the income and principal to promote the well-being of American authors, dramatists, artists and composers, with a view of stimulating, encouraging and developing research.

W. A. H.

Louis Kreidler Engaged for Chicago Opera Company

Announcement is made of the engagement by Mr. Campanini of Louis Kreidler, the distinguished American baritone, for leading baritone rôles with the Chicago Opera Company next season. Mr. Kreidler will be heard in several of the rôles he has previously sung in America, and it is possible also that new rôles will be entrusted to him. Prior to and following the opera season, Mr. Kreidler will be heard in concert, oratorio and recitals throughout the United States. His concert undertakings are under the direction of Maurice and Gordon Fulcher of Chicago.

CIVIC MUSIC IN KEARNEY, NEB.

Club Inaugurates Municipal Series— "Musical America" as Reference

KEARNEY, NEB., March 10.—A series of municipal concerts has been inaugurated this winter in Kearney under the auspices of the Etude Musicale, with Mrs. W. L. Stickel, the president of the organization, as the moving spirit. The co-operation of the Commercial Club was secured and the concerts have been given every other Sunday afternoon in the Opera House at a price of ten cents, or a dollar for a season ticket.

Splendid programs have been presented by local talent and the concerts have grown astonishingly in popularity. The money which is left after the expenses are paid is put into a fund which will be used as a guarantee to bring some artist of note to Kearney and permit the admission price to be kept at a nominal sum.

At the meetings of the Etude Musicale this season part of the time has been devoted to a study of current events in American music, using MUSICAL AMERICA as a reference, and the choral practice. The chorus will appear later at one of the Municipal Concerts.

E. G. B.

Allentown String Quartet in Well Played Program

ALLENTOWN, PA., March 9. — The String Quartet, Loyd A. Moll and Lionel Farney, violins; Adolph Kurtz, viola, and Clarence Peters, cello, gave the third of its series of recitals at Hamilton Hall last Sunday afternoon, winning the cordial approval of an audience of real music-lovers from this city and neighboring towns. The quartet possesses the requisites for sympathetic interpretation of chamber music. Elloda Kemmerer, pianist, and Albertus Meyers and Robert Kehm, French horns, assisted. The first number *Adagio-Menuetto*, from the

Second Quartet by Haydn, was played charmingly, but it was in the Arensky Trio in D Minor, Op. 32, two movements, with Miss Kemmerer at the piano, that the enthusiasm of the audience reached its height. This trio was interpreted with brilliancy that was exceptional. The Beethoven Sextet, Op. 81b, presented Messrs. Meyers and Kehm as assisting artists.

M. D. M.

Mme. Melville-Lisniewska's Art De- lights Ohio College Women

OXFORD, OHIO, Feb. 28.—Mme. Melville-Lisniewska, the distinguished American pianist, gave an unusually delightful and brilliant recital at the Western College for Women on Saturday evening, Feb. 26. She imparted a wonderfully human interest to all her numbers in addition to the keen admiration she aroused by her skill in technique. Perhaps the group of Schumann's "Scenes from Childhood" was as charmingly done as anything on the program, because of the imagination, warmth and color of the vivid yet delicate contrasts she drew.

California Singer Gives Program of American Compositions

AUBURN, CAL., March 4.—Lena Frazer, contralto, gave a program of American songs on Sunday afternoon, Feb. 27, when a group of songs by California composers was included. In the latter an especially charming offering was the "Cradle Song" by Abbie Gerrish, dedicated to Miss Frazer. The Auburn Opera House was well filled, and the excellent program called forth much applause.

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'CELLO A "STEP-CHILD" AS A SOLO INSTRUMENT—WHY?

Early Insufficiency of 'Cello Technique Made Composers of Period Slight It as a Medium of Expression, Says Joseph Malkin—If 'Cellist's Playing Arouses No Interest, It Is His Fault, Not That of the Instrument

BOSTON, March 3.—Defence of the 'cello as a solo instrument was made in a recent interview by Joseph Malkin, the gifted Russian 'cellist. Said Mr. Malkin: "During my public career as a musician, I have been convinced that the 'cello does not begin to enjoy the popularity to which it has a right. While many of violin virtuosi draw full houses, there is much to be wished for in the attendance of the 'cello concerts, which are much less frequent. Violin playing is zealously fostered among music lovers; but the 'cello is treated almost as a step-child. Consequently, composers have not contributed as much to the enrichment of 'cello literature as to that for violin."

"The arguments most commonly raised against the 'cello are, that it lacks variety in tonal coloring and therefore becomes monotonous after a while, and, that there is a lack of diversity in the repertoire for the instrument. As to this, it must be remembered that, of all string instruments capable of use for solo work, the 'cello possesses the greatest compass. If the playing of a 'cellist arouses no interest, we may take it for granted that, were he a violinist, this would hold equally true. He simply has not enough to contribute as a musician to stimulate sympathetic response. But that is not the fault of the instrument."

"The reason that composers generally have favored the 'cello far less than the violin, may be found in the fact that at the time when Corelli, Locatelli, Tartini, Porpora, Veracini, etc., wrote violin sonatas which still live, 'cello technique was yet in its infancy, no claim being made upon this instrument other than that it should provide a harmonious bass to the higher voices which carried the

melody, and to which also the lively figuration was completely left.

Played While Marching

"We may appreciate how limited at that time was the demand upon the 'cello for technique, as well as for tone production, when we realize that the instrument was played while marching in pageants



Joseph Malkin

and festal processions. The necessity for propping the 'cello on the floor or for holding it firm with the knees was overcome by hanging it on a hook attached to a string which was fastened around the neck. The hook was caught in a perforation at the bottom of the 'cello, as many of the instruments of that period still prove.

"Had the composers of that time had an idea of the technical possibilities of the 'cello, they would surely have dedicated to the 'cello a great many of the works for the violin. A few of those sonatas, really intended for the violin,

as those of Locatelli, Valentini, Eccles, etc., are practically never played by violinists, but are highly valued in the repertoire of 'cellists; and of the great public very few have perhaps ever realized that these pieces, whose character the 'cello so perfectly reproduces, were originally intended for another instrument.

"With Romberg a higher 'cello technique set in, and then, also, the composers' interest in our instrument began to grow. In the short time in which the 'cello has had significance as a solo instrument, a considerable number of imperishable masterpieces have already been created, such as those of Schumann, Dvorak, Saint-Saëns, Lalo, d'Albert, Gernsheim and others.

Scope of Répertoire

"Although there is a great fund of concertos at the disposal of violinists, it is, on the other hand, so limited for the practical musical career that violinists are confined to a very restricted list, and play repeatedly Beethoven, Mendelssohn, Bruch — perchance Brahms, Tchaikowsky. But even if 'cello literature cannot testify to such names as Beethoven and Brahms, the above mentioned 'cello concertos are certainly quite the equal of these violin works, and, moreover, may exercise the added charm of freshness upon a large percentage of the public.

"Only when the public entirely outgrows its prejudice against the 'cello and 'cello recitals will full justice be accorded our instrument. Then, too, composers will increasingly direct their interests toward the 'cello. I believe this ideal time for the 'cello will yet be realized."

W. H. L.

Nana Genovese Gives Concert for Italian Red Cross

Mme. Nana Genovese, the contralto, formerly of the Manhattan Opera Company, has taken an active interest in work for the Italian Red Cross Relief Fund and has already presented one portable hospital to this charity and is now raising funds for a second. To this end she will give a concert in the Regent Theater, Paterson, N. J., April 2. She will also sing in a concert at St. Elizabeth College, Convent Station, N. J., March 23. Three times this season Mme. Genovese has sung in concert in Paterson, where she has many ardent admirers.

HOUSTON HEARS ZEISLER AND PAVLOWA COMPANY

Large Audiences for Opera-Ballet Performances and for Recital of Noted Pianist

HOUSTON, TEX., March 3.—The Boston Grand Opera Company and Pavlowa with the Imperial Ballet Russe played a successful engagement of three performances here this week under the auspices of the Houston Press Club.

An appreciative audience of 2,200 heard the opening performances of "Madama Butterfly," with Tamaki Miura in the title rôle and Ricardo Martin as Pinkerton. The ballet's performance of Tchaikowsky's "Snowflakes" was thoroughly enjoyed.

On Tuesday "La Bohème," with Maggie Teyte charming as *Mimi* and Gaudenz as *Rodolfo*, and Gluck's "Orfeo" evoked highest appreciation from an audience of 1,800. The series closed with "I Pagliacci" and the ballet "Coppelia" before an audience of more than 2,000.

Yesterday afternoon Mme. Fannie Bloomfield Zeisler played in the Majestic Theater, under the auspices of the Girls' Musical Club. Ever since the Girls' Club announced their engagement of Mme. Zeisler all of Houston's musical people have confidently looked forward to a two hours' period of pure delight, and Mme. Zeisler's playing yesterday fully justified that faith. Besides what was derived in the way of educational benefit and pleasure from the Zeisler recital, the management of the Girls' Club is felicitating itself on the fact that the profits from the recital are the largest they have yet made.

W. H.

Texas Greets Yvonne de Treville in Costume Recital

PLAINVIEW, TEX., March 11.—An artistic event, unique in idea and charming in presentation, was the costume song recital, "Three Centuries of Prima Donnas," given here on Feb. 11 by Mlle. Yvonne de Treville. The recital was under the auspices of the City Federation of Women's Clubs and a large audience from Plainview and surrounding towns was present. The songs of each period were delightfully in keeping with the time depicted, and the singer added a number of encores to each group.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by

MAURICE HALPERSON

(Music critic of the "New-Yorker Staats-Zeitung")

Seventh Article: "The 'Scala' in Milan. Italy's Famous Temple of Opera"—(I)

THE world renowned Scala is a somewhat unpretentious but nevertheless noble and impressive structure. It reflects through the brilliancy of its grayish color the patina of the traditions of an art period of nearly 150 years of noble attainment not often found in other centers of art. If the façade of this celebrated temple of music was not more elegantly and decoratively constructed, it was owing to the fact, that until 1857 it was virtually concealed from view by a narrow street, and it was only after the adjacent rookeries were, in that year, demolished that the Scala rose into



Maurice Halperson

architectural prominence in the square upon which it stands and which so proudly bears its name.

It is a beautiful square full of historical reminiscences. The center is formed by the monument of Leonardo da Vinci, the City Hall, housed in the old Palazzo Marino, situated on the right of the Scala. In the distance one of the giant gates of the imposing Galleria Vittorio Emanuele is seen, perhaps the largest mercantile display of the world, in the arcades of which musicians and artistic proletarians are wont to meet. And high above loom some of the small steeples of the famous Dome, known as the "eighth world wonder"; one is surrounded by famous old landmarks of Milan. What waves of music have started their course through the world from the old Scala Building, bringing joy or consolation, or reviving faith and hope! From here it was that the bel canto began its conquest of the world and triumphantly announced Italy's operatic supremacy.

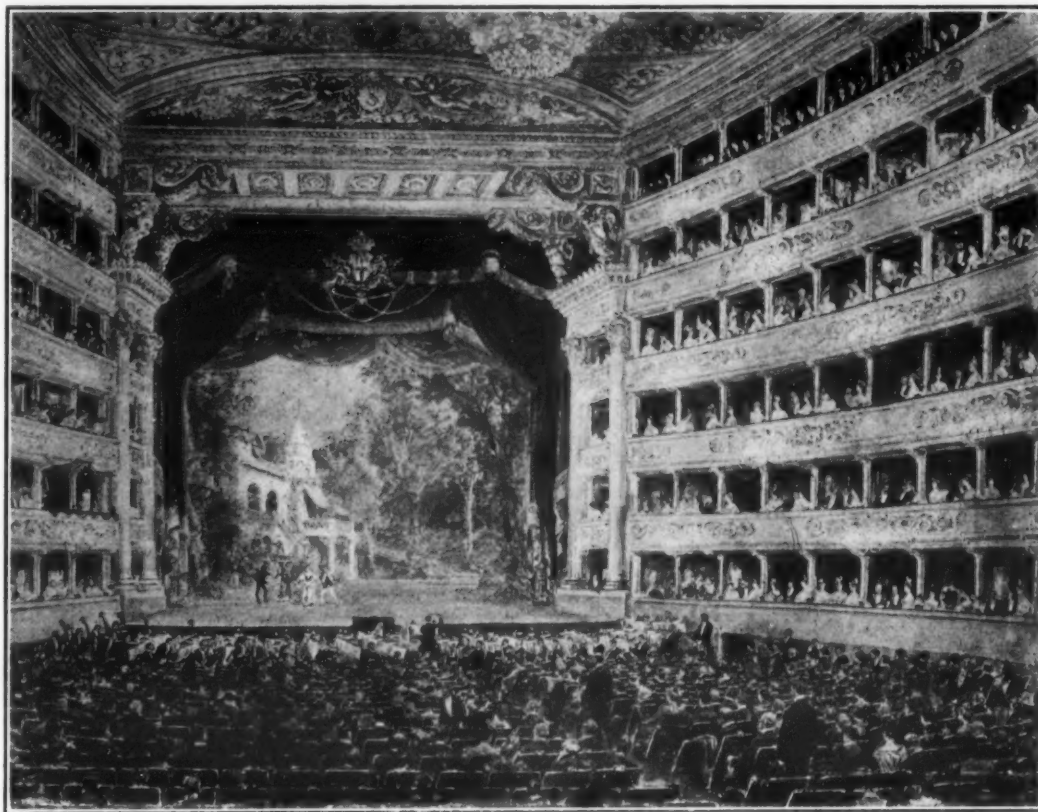
The Interior of "La Scala"

Upon entering the large, sumptuous and attractive interior we receive a distinct impression. With its enormous semi-circle, the sides of which are so curved as to suggest a gigantic horseshoe of magnificent, yet unobtrusive splendor, it really impresses one as the veritable opera house of a princely and art-enraptured Grandseigneur. How imposing these tiers of boxes are, can only be judged by comparison with the pictures which our own American commercially constructed theaters present with their overhanging and far protruding balconies.

In former times there were five rows of boxes with but one gallery; in order to satisfy the ever increasing masses, to many of whom entrance was often denied on account of the lack of seating facilities, one tier of boxes was converted into a balcony. The first three tiers in addition to the royal box consist of 36 boxes

each; the uppermost tier had 39 boxes, and in addition there are 8 proscenium boxes placed in a similar fashion to those of our own theaters, but so, that they are concealed when the curtain is down. All in all the Scala, before the removal of the last tier which wiped away 39 boxes, held 194, a very ample number when we compare it with the 54 of our great Metropolitan Opera House. The boxes with their little ante-rooms are quite spa-

added, flowers are used in far greater profusion than with us, the boutonnières worn by the gentlemen often assuming fantastic proportions and colors. During the performances the gentlemen pay their respect to the ladies or make their social calls, for it is so much easier for them by such a visit to omit the unpleasant duties incident to social exigencies. The ladies are equally delighted in seeing hosts of their admirers paying court and



Interior of Milan's Operatic Temple, La Scala

cious, measuring about 13 square feet and accommodating easily ten or more persons.

What strikes one as picturesque is the original and piquant interior of each and every box which reflects the particular taste of the owners who consider their opera box as an artistic complement to their homes. For an instance one box is finished in dark brown and gold, another in old rose with silver embroideries; here we see one in tints of deepest scarlet, there another in the pale and serene blue, the favorite colors of some grand dame. One should not get the impression, however, that this riot of rainbow colors presents a plebeian or inartistic picture. The artistic blending of these decorations call up to mind a picture of an entrancingly vari-colored bouquet and gradually as the red draperies and mirrors, augmented by the white and gold balustrade begin to outline the whole effect, a pleasant uniformity is experienced notwithstanding. Across the lobby, opposite to each box, there is a small ante-room in which wraps may be discarded and where tea or coffee is served by a pompous flunkey in the livery of milady.

A dazzling social picture is presented in these boxes at each performance. The ladies in most brilliant gowns, the gentlemen in evening dress, and, it may be

venting their satisfaction by claiming a greater number of guests than any of their friends.

When the theater is entirely filled, the picture of the audience, flooded in a glare of wondrous light is truly magnificent in its grandeur.

We all know from our Metropolitan Opera House the dazzling sight of such a "théâtre paré," but the interior of the Scala with its four rows of boxes is, in its effect, even more magnificent and vast than our millionaires' opera, and the richness of the illumination, flooding it, a factor which I sadly miss in the gorgeous Metropolitan, adds to the tout ensemble imposing splendor and richness.

Behind a proscenium of enormous di-

mensions there is a stage which is counted among the largest in the world being about one-third larger than that of the Metropolitan. The stage is 30.75 meters wide, 27.37 meters high and 40 meters deep. If necessary the depth of the stage can be increased 17 meters, which figures taken all together show what imposing masses this yawning cavity can absorb. What wonderful pictures, for instance, were obtained in the phantastic exotic ballets "Excelsior," "Amor" and "Sport" by Manzotti, music by Marengo. It was a veritable martial display when the "Ballet of the Nations" was presented in "Excelsior" for the edification of a gaping audience; in "Sport" the most brilliant cavalcades were developed, and in "Amor" the stream of humanity, i.e. the illustration of omnipotent power of love, was revealed. One perceived about 600 rushing, pushing, blindly staggering persons, falling over each other and trying vainly to rise!

A Historical Opera House

The history of the Scala theater is a true mirror of the history of Milan. During the Milanese revolution of 1848—the famous "Cinque Giornate"—a great many of the archives were taken from the City Hall and were used in filling the barricades, but nevertheless Pompeo Cambiasi at the request of the music publishing house of Ricordi was able to collect really imposing material for a praiseworthy monograph on the history of the Scala.

The old Opera House of Milan constructed in 1717 was destroyed in 1776 by a conflagration. Two years later the large new opera house was opened. It was built on the site of an old church, "Santa Maria della Scala," and was called the "Regio Ducale Teatro alla Scala," by an edict of Maria Theresa, "Deo gratia Romanorum Imperatrix," and was thrown open to the public on the 3d day of August, 1778, with a couple of pompous operas. The management was under the auspices of four noblemen. The Scala will celebrate therefore within a short time its 138th birthday. The opening performance consisted of the two-act opera "Europa riconosciuta" ("Europa revealed") by Antonio Salieri, and this was followed by another opera by Michele Montellari called "Troia distrutta" ("Troy destroyed").

A criticism of that period which is so interesting that I regret the impossibility of fully repeating it here was such that it could have been written to-day. It has the same faults to find with the music and the singers that modern critics might complain of, and at the same time this long defunct colleague recognizes the splendor and fantastic beauty of the scenic pictures, which, however, "could not entirely conceal the rather poor music." Finally the critic waxes sentimental bewailing the low standard of artistic achievement of the time, recalling the glorious past, mourning the fall of its splendor, and wondering if the former heights ever could be reached again. *Tout comme chez nous!*

As an interesting detail of stage management he specially calls attention to "an epoch making novelty." In a scene of "Troy destroyed" lights were cast by

[Continued on page 24]

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THE ROMANCE OF MUSIC

[Continued from page 23]

two tremendous mirror reflectors—one on each side of the stage—which really diffused a flood of magical light through the aid of 50 wax candles each. How modest they were at that time!

The Austrian government ruled the Italian provinces which were taken from Spain in 1774 in her characteristically happy-go-lucky Austrian fashion of yore, and as long as the community did not indulge in political discussions practically everything was permitted. Tickets, however, had to be purchased in cold ringing cash (not paper money). Likewise the buying of the tickets at the entrance door was forbidden and credit was never extended by the management to anybody. With the exception of these few light restrictions the theater-goers had complete liberty inside the theater even to the extent of appearing in carnival costume and masked.

Revolution and Opera

Then the French revolution came and with it the French occupation of Northern Italy, and the Scala simultaneously began to render double programs, in Italian and in French. In these times "Liberty and Equality" was the emblem, and it was General Destigny who dictated theater rules, illuminations and gala performances in honor of the "Inseparable French Republic." On Nov 3, 1797, the "Cisalpine Republic" was formed and the event celebrated by a special "théâtre paré" performance and from that time

on French opera and dramatic offerings could often be witnessed at the Scala and the "Canobbiana" an artistic auxiliary to the great Opera House. In 1799 the royal box was about to be discarded, when suddenly the allied Austro-Russian troops (what a funny alliance in the light of the recent facts!) appeared upon the scene and consequently everything was left intact as of old.

The hitherto politically rather lukewarm Milanese were by and by imbued with the revolutionary spirit, and the Austrian régime was now constantly harassed by more or less secret demonstrations. The storm broke out on the 10th of January, 1859, at a performance of "Norma," when the whole audience rose and enthusiastically joined in the warrior chorus which was then being sung: "Guerra, guerra," ("War, war!") the Austrian officers who were present, following the example of their commanding general Count Gyulay, displayed sufficient tact to meet the tense situation by rising and apparently joining in the applause which attitude naturally counteracted the affront. On the 24th day of October, of the same year, however, during a performance of Verdi's "Simone Boccanegra" the audience suddenly rose and began shouting "Viva Verdi!" ("Long live Verdi") which seemingly harmless demonstration had to be considered under the prevailing circumstances a really traitorous call, as the initial letters of "Vittorio Emanuele, Re d'Italia" ("Victor Emanuel, King of Italy") form together the word "Verdi."

Shortly after this event a gala performance was witnessed by the two allied monarchs, Napoleon III and the ardently welcomed Vittorio Emanuele, until that time King of Sardinia. After the unification of Italy the opera house was called the "Royal teatro della Scala" and later on simply "Teatro della Scala."

SAMOIOFF PUPILS' RECITAL

Delightful Offerings Sung by Students of Russian Baritone

About 600 attended a recital given in the ball room of Delmonico's on March 1, by nine pupils of Lazar S. Samoiloff, the Russian baritone, and vocal teacher, of New York. Some exceptionally enjoyable singing was done by the participants. Miriam R. Illovey sang two duets with her teacher, showing improvement over her previous appearances. Norma Vize-telly, who possesses a good dramatic soprano, sang finely an aria from "Madama Butterfly." Her diction was excellent in the encore she granted. Sylvia Lipps sang a duet with Mr. Samoiloff and Massenet's Elegio, with violin obbligato. Her mezzo-soprano was in good form.

Lillian Weinman, lyric soprano, sang an aria from "Pagliacci," giving two encores. She displayed poise and artistry. Arthur Gervasi, dramatic tenor, sang two songs by Tosti most convincingly, his voice being fresh and well handled. Jean Barondess, Vivian Holt, Eleanor Jacobs and Thomas L. Allen, older pupils of Mr. Samoiloff, were also heard. Miss

Barondess, who has had a good deal of experience on the professional operatic stage, sang an aria from "Il Trovatore" and a lullaby in Russian. Miss Holt, who is a lyric soprano, revealed unusual breath control and dynamic gradations. She sang arias from "Mignon," "Rigoletto" and "Louise." Miss Holt is active publicly in concert work.

Eleanor Jacobs revealed a strong soprano voice of dramatic quality. The aria, "Voi lo Sapete" and duets with *Turiddu* and *Alfio*, from "Cavalleria," were finely done. Mr. Allen, with his lyric tenor, sang the music assigned to *Turiddu* in the duet with Miss Jacobs, and in two duets with Miss Holt, as well as in the quartet from "Rigoletto." His voice possesses warmth and power. Mrs. Okun accompanied skilfully and E. J. Polak was at the piano for Master Kroll, who played a few solo numbers and the obligatos. Mr. Samoiloff gives a song recital in Aeolian Hall, April 10, and his next pupils' recital occurs May 10.

Washington Artists Present Variety of Programs

WASHINGTON, D. C., March 6.—A piano recital was presented at the Home Club recently by Arthur H. Wilson of Philadelphia. At the recent meeting of the Gaelic Society there was a program of Manx songs, with solos by Heinrich Schafhausen, John W. Daniels and Mrs. Daniels, and choruses under the direction of Jennie Glennon. A recital of merit was recently presented by Katherine D. Taylor, soprano, and Sade C. Styron, pianist.

In the last program offered by the Friday Morning Music Club the performers were Mrs. Prindle, Miss Allen, Mrs. Wentz, Miss Wheatley and Ethel N. Johnson. W. H.



UNQUALIFIED SUCCESS of GEORGE HAMLIN

In His Annual New York Recital
March 2nd, Aeolian Hall

NEW YORK TIMES, March 3rd, 1916:

George Hamlin, Tenor, an annual visitor to New York as a singer of songs and a contributor to the interest of even the most crowded season, gave a recital yesterday afternoon in Aeolian Hall that again showed the singer's fine musicianship, his high intelligence, his broad outlook upon his art. Mr. Hamlin's breadth and finish of phrasing, the vitality that informs his singing were here. His discernment of the essential characteristics of the music, his capacity for a wide range of expression gave his interpretations a true artistic value. One of the most popular of his numbers was a song from Leoncavallo's recent "Mimi Pinson," the romance of Rudolfo. It gives a dramatic tenor the well-known opportunities for amorous eloquence in stentorian tones. Mr. Hamlin took advantage of his opportunities and was very properly made to repeat the air. So, too, was he made to repeat a charming song by Carpenter, "Les Silhouettes."

NEW YORK EVENING WORLD, March 3rd, 1916:

George Hamlin, the distinguished American Tenor, gave a recital at Aeolian Hall yesterday afternoon. Mr. Hamlin's programs are refreshing because they are not stereotyped. They are distinguished by his comprehension of the spirit of the poems as well as of the music.

NEW YORK SUN, March 3rd, 1916:

Mr. Hamlin is well known here as a singer of artistic purposes and achievements of high merit. He began his program with the air from Mendelssohn's "Elijah," which he sang with dignity and sincerity. Bach's "Vergissmein Nicht" and "O Jesulein Suess," which were the next two numbers, displayed the finish of his delivery to much advantage. Mr. Hamlin in the last few years has made great strides in his technique. His intelligent appreciation of the content of his songs and his care in the preparation of their delivery are other items in the excellence of his art.

NEW YORK DEUTSCHES JOURNAL, March 3rd, 1916:

George Hamlin belongs without question to the most interesting figures on the American concert stage, and to say the least he has not many rivals among present-day singers in the art of singing songs.

NEW YORK STAATS-ZEITUNG, March 3rd, 1916:

One must with justice count Mr. Hamlin among the truly interesting recitalists, a fact of which he again gave full proof yesterday.

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THE CHILD IN MUSIC—HERE AND IN EUROPE

"WHERE you goin'?" asked one farmer of another.

"Goin' to town to git drunk, an' Gawd, how I hate it!"

These are my sentiments at the present moment.

When the subject was first broached to me, I thought it would be an easy one to deal with, but sober reflection has brought better judgment.

Before this awful slaughter started, the advantages of the European child were far beyond that of the American, not indeed as far as the study of music is concerned, for I freely admit that here, its advantages in this, are just as great. Our music teachers are just as competent and as reasonable in their prices as in Europe. I find the American teacher is more in sympathy with his pupil, tries harder to understand the idiosyncrasies of his personality, and ideals—in a word looks upon him as a human being.

In Europe, the teacher regards the child as a mere machine which must be drilled according to traditional method and himself as a little tin god who cannot bring himself to descend to the level and limitations of his pupil's mentality.

Why, then, the exodus?

Because here one of the great essentials of music is lacking, namely, the stimulus. The great stimulus to music is an opportunity to hear it at a reasonable outlay, interpreted by competent artists. Without that opportunity its study becomes a nightmare, a drudgery which in his heart every normal child hates. The child who is learning to draw has at least the stimulus of the pictures which are hung on the walls of his home, or which he finds in the art supplements of the better class of Sunday papers; the boy who likes to model finds at least a stimulus in the reproductions which he sees in the windows of the art stores.

A Concrete Example

Yes, I know what you were going to say about records and player-pianos. My own opinion of them, the editor would refuse to print! Not because I condemn them in se. I am even willing to admit that they have a potential artistic value if the people who own them could be persuaded to buy records of a higher standard. To illustrate: a few days ago in company with a well known pianist I was in a company-room of one of New York's smartest regiments. The young men who belong to it are of the better class, most of them holding positions that call for intelligence, brains and ability. On the company's piano, there were over a hundred rolls; among them I could find only two of artistic merit: "The Pilgrim's Chorus" and a selection from "Samson et Dalila." The rest were made up of the 57 varieties of epileptic ragtime. Why? Lack of opportunity to hear the right kind of music in childhood. Their better tastes had not been cultivated. In the theaters, movie shows, restaurants, it was ragtime, more ragtime and always ragtime, and the dance halls have helped along the slaughter.

A number of boy scouts were in the room. My friend, the pianist, volunteered to play for them.

"Let us experiment!" I said. "Give them the fire-music." Do not tell me that children don't appreciate good music. Even though they may not understand it, it awakens in them feelings vague, yet exquisitely pleasurable. I could see it in the faces of those boys; in their rapt attention; their tense silence, and the faces were what Pierre Loti calls "adorablement nus" (adorably nude), every emotion laid bare. I asked one lad, "What did you think of it while it was being played?"

"A great big storm, and a prairie fire,

A Striking Comparison of Conditions Affecting the Artistic Development of the Youth in America and Abroad—The Curse of the Movies and the Comic Supplement

By DR. P. J. GRANT

injuns creepin' thro' the woods, and— and lots of things."

My friend has promised to play for them again and I am sure they will all be there.

Wanted: An Opportunity to Hear!

The American boy and girl love to look on beautiful pictures. They are given ample opportunity (and they make use of it) to read worth while books. Why should we not give them the opportunity to hear beautiful music? When I was a kiddie, the worst punishment that mother could inflict on me for misbehavior was to refuse permission to attend the military band concert.

You may talk about a censor for the movies; what we need far more urgent is a censor for music.

Every afternoon these shows are crowded with children who are at an age when the tastes can be best formed. What can we expect of them if their tastes are to be vitiated by such awful stuff? We can set it down as an axiom that what uplifts the child in one way uplifts it in all; what degrades it in one way degrades it in all. If the child hears nothing but ragtime, he will think in ragtime, talk in ragtime, and his manners and actions will be of the ragtime type.

The comic supplement and ragtime—why should our children be asked to find their amusement in these degrading subversions of music and art?

We are a young nation. That is an excuse for which there is no excuse. It is a criminal one. When are we to learn if not in youth? If in youth we form the habits of bad music, trashy literature (ragtime magazines) and vulgar art, we shall find it very difficult to shake them in manhood. If the American people do not form good habits in these things now, they will find it very hard to form them, say, a century hence.

The European Boy

I spoke of these things to a friend of mine a few days ago; "What you want to do is turn our boys into a lot of anemic mollycoddles," was his answer. Most emphatically not. The European boys—French, German English—have better opportunities both in music and art, and yet I have not found them lacking in manliness. On the contrary, I have found in the European boy none of that jerky nervousness and lack of composure which is such a common and painful sight on our city streets. European boys of every nationality are proving to-day that they possess splendid courage. Perhaps their opportunities to hear, almost every day of their lives, inspiring martial music, have helped them to make the sacrifices demanded of them.

There, I think, you have the answer to the question why are musical opportunities better in Europe than here, and why is the musical taste higher.

Do not think me crazy if I answer, the conscriptive military system! The musician is not exempt. True, if he is well to do he can escape two years' service by entering the volunteer corps, where the term of service is only one, but the average young musician stands upon the same financial basis as Job's turkey and the church mouse. Naturally he is placed in that part of the organization where his talents can best be made use of. The military system is a heavy burden on the people and it is only fair that they should have some return for the money spent. In every garrison town (and nearly every town is a garrison town) you have at least two open-air band concerts every week. If the weather is at all favorable in the larger cities like Paris, Berlin, Vienna, you will have perhaps a score scattered about the parks and public squares. At least half the

audience is composed of children and how they enjoy it! The European boy deprived of his band concert would feel as badly as the American boy with the necessary quarter and the leisure time who is told he cannot go to the ball game. And they hear the kind of music so dear to the child's heart: potpourris of national airs, Strauss waltzes, lively selections from the operas, inspiring marches, and graver themes between for the older folks. The band concert gives a taste for more. If the boy hears a selection from an opera—let us say "Carmen"—he is curious to hear the whole work. Well if he has 12 cents, and a Saturday afternoon free, he can gratify his curiosity. Having heard "Carmen," he will want to hear "Aida," and gradually his taste is being formed for the better things. If the Berlin boy has a dollar to spend and wants to have a week's artistic orgy, he can do so: Monday night, "Carmen"; Tuesday, symphony concert; Wednesday, classic comedy at the Schiller Theater; Thursday, piano, vocal or violin concert at the Bechstein Hall; Friday, Shakespeare at the Royal play-house; Saturday, "Tannhäuser" at the Royal opera. To use a favorite New York expression, can you beat it? And best of all, the operatic and dramatic in the language of his motherland.

The American Boy

Compare that with the advantages of the boy here. Like the boy and the core of the apple: "They ain't no such thing!" If he has 15 cents, the height of his ambition is a vaudeville show where he hears a fat lady give an imitation of a cross terrier; a wabbling tenor who is under the delusion that his nose is a jewsharp; a playlet: scene—a police court, thugs, drunkards and thieves and to help along his artistic uplift—a moving picture where a pair of misshapen feet play all kinds of antics and get \$600,000 a year for it and are talked of, and interviewed more than the President of the United States.

The boy in Paris and Berlin enunciates and speaks his own language clearly and distinctly. Why? Because both he and his teachers for a few cents can hear their own singers and actors do those things.

The Question of Enunciation

In neither of these cities would the sloppy enunciation we are accustomed to here on the stage be tolerated for a moment; which brings me to the question of singing in the public schools. I have heard the school children sing in more than one American city. I have also heard Chinese Sampan men singing at their work; it was deadly! I have heard the Sioux Indians at their medicine dances on the Rosebud Agency and wondered why any one with a love for music should want to preserve those sounds for posterity! I have heard Arabs sing at a wedding feast, and thought favorably of the efforts of a lone coyote which robbed me of sleep one night in distant Wyoming. Japanese singing awakens all my sympathies. All is lost, seems to be the theme of their efforts, but comparisons are odious and I do not mean to make one. At least, only this "littlest" one—wasted effort.

Scientists tell us that more than 90 per cent of the power of coal is wasted in combustion. In our public schools, there is a great percentage of precious energy going to loss.

"The child will not understand." No matter how difficult the problem, there is always an easy way of demonstrating the solution. A boy friend of mine who was very fond of jigsaw puzzles asked me to help him translate a passage of the "Æneid." "Why not make a jigsaw puzzle of it? The words are

the pieces, the dictionary will give you the key to their position." He succeeded without my help.

"Children, we are going to sing now; open your mouths." Do the children do it? "Naw!" The little lips are stretched to their utmost, but the mouth itself is closed as tight as a clam. The tongue is enlarged to its utmost, the palate comes down to meet it—everything is done to impede the free exercise of the vocal cords; nothing is done to give them free play and the result is a thin strident off-key volume of sound. The words are so badly enunciated that unless you are familiar with them you cannot possibly understand them, and yet I believe that with intelligent effort, the singing of children can be made a thing of wondrous beauty and artistic joy. We must begin with the speaking voice. To hear an intelligent German, French or English boy speak his own language is a pleasure; to listen to the average New York boy is a horror.

In conclusion I should like, with the editor's permission, to quote from a letter which I received from Europe a few days ago. It needs no comment.

A Peep into European Home Life

"Here I must stop writing as my husband is calling me to play trio with him and Hansel. Yesterday evening it was Haydn and Mozart—the next time it is Beethoven's turn. You have no idea what exquisite joy this ensemble music affords us. And Hansel is making such fine progress on the cello. He played as a Christmas greeting, a Hungarian Rhapsody accompanied by Evchen on the harp, and one could not help but notice that he has been under the master hand of Professor Wille, so keen and sure is his bow, and so full of expression his execution. The youngster gives us much pleasure with his sincere love of music. And to think of it. He is nearly fourteen years old. Lotte is almost twelve years. If you please, she is learning to play the violin, and to our surprise played us two tolerably difficult pieces last night."

I have said it needs no comment, but the temptation is too strong and cannot be overcome: Where in all America could you find an evening like this?

Brooklyn Academy Crowded by Hearers of Schumann-Heink

As usual, the appearance of Mme. Schumann-Heink in Brooklyn was the signal for an outpouring of as many concertgoers as could be accommodated in the opera house of the Academy. In a program of high artistic values the famous contralto on March 10 made a vocal appeal that stirred her hearers to the depths. To gems from the classics and her own operatic repertoire were added songs of a more intimate character.

G. C. T.

Boston Teachers' Club Hears Program of Shakespearean Songs

BOSTON, March 11.—Members and friends of the Boston Teachers' Club spent a pleasant afternoon at the Hotel Vendome Wednesday, March 8, when Margaret L. Preston and Cecelia M. Bainton gave an illustrated lecture on the songs of Shakespeare. The songs were interpreted charmingly by Miss Bainton.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

"Let Congress Pass Reasonable Libel Laws"

To the Editor of MUSICAL AMERICA:

Two statements in your last issue particularly attracted my attention.

In the one Mr. Joseph Holbrooke, the distinguished English composer, in the course of a letter defending Sir Edward Elgar against a vicious attack made upon Sir Edward by a certain musical sheet, takes occasion to say that he considers the United States to be "in a very disgraceful plight"—to quote his exact words—because it tolerates the existence of musical sheets which are virtually nothing but institutions to extort money from artists and musicians by the most reprehensible means.

Mr. Holbrooke appeals to you as "it is most vital for America to clear itself of this disease."

Evidently Mr. Holbrooke is unacquainted with current musical history or he would know that in the last few years strenuous efforts have been made by Americans, through public exposure, through civil and even criminal process, "to clear themselves of this disease."

Does Mr. Holbrooke mean to have us infer that "dear old England" is wholly free from such journalistic pests?

If so, he has not followed the proceedings of the London courts.

The second statement which attracted me, I found in an admirable article by Dr. P. J. Grant, who considers that our art is in a perilous condition, because of its "sensationalism."

In the course of his article, the worthy Doctor says:

"If he (the American artist) could muster up courage to come out into the open and tell the facts, a story of corruption, rascality and chicanery without parallel would be unfolded."

That's just the issue! And the reason why the American, and, for that matter, the foreign artist and musician does not come out into the open, is that if they did, they would have to contend, not merely with a blackmailing paper or two, but with all their allied interests, in the way of dishonest managers, corrupt musical agencies, fake music teachers, etc., etc.

But even these could be faced, as they have been, were it not for the laws which govern such matters and which are the absolute opposite of the laws which prevail in France, Germany, Italy and England.

Hail your blackmailer to court to expose him, and what do you find?

That he is on trial?

Not much!

Under the legal principle which holds that all possible safeguards must be thrown around the accused, you will find that you, yourself are on trial while your smirking blackmailer lolls in his chair and enjoys the efforts of his generally unscrupulous low-class attorney, to blacken your character—efforts that are given every possible leeway, because, in our lower courts, most of the judges do not know the law, and even when they do, are afraid to exercise their authority, lest they might offend, and it cost them votes at the next election.

If notorious blackmailing sheets exist, if crooked managers continue to prey upon the profession, if fake music teachers continue to ply their vocation, unmolested, it is not because Americans are indifferent, or our musicians cowardly, but because the laws do not assist and support those who seek justice and protection!

I am informed that not in years has there been in New York a conviction for criminal libel, which I consider one of the worst offenses against the individual, the home, society.

Let Congress pass reasonable libel laws, and the whole crew of parasites, blackmailers, with their organized system of "frightfulness" in the way of anonymous letters, veiled threats of exposure, attacks on personal character, marked copies of scurrilous articles inserted in obscure sheets and sent out broadcast—blackmailers who have bled the profession and the public for years, will be wiped out in short order.

Yours truly,

ARTHUR WADSWORTH.

New York, March 11, 1916.

Farnsworth Wright Maintains Charge That Press Tickets to the Chicago Opera Were Sold "in Bunches"

To the Editor of MUSICAL AMERICA:

The letter from Charles E. Nixon, the press agent of the Chicago Opera Company, which you published on the front page of MUSICAL AMERICA for March 4, was written before its author had read the article referred to. He begins the letter: "In the current issue of MUSICAL AMERICA is an article made up of shreds, patches and wallops concerning the Chicago Opera House Association."

Mr. Nixon came in Saturday to the office of MUSICAL AMERICA to read the copy of MUSICAL AMERICA containing the article in question and also to read the one containing his letter. He seemed much astonished to find that his letter had been printed in MUSICAL AMERICA, and he admitted, in the presence of Mr. Rosenfeld, Mr. McNab and myself that he had not read the article. His information concerning the article which he attacked in his letter to you came entirely from Julius Daiber. He declares that the charge that press tickets were sold was "as untrue as it is unbelievable." The charge is neither unbelievable nor untrue. Tickets were sold in bunches of a dozen or more for each performance at a reduction of seventy-five cents apiece on the regular price. These were punched (complimentary) tickets, for which the opera company received nothing.

The only charges made in my story were charges which I personally had verified. I did not attempt to repeat the great mass of charges made in *The Journal*, *The Post*, *The Tribune* and *The Examiner*. Mr. Rosenfeld, at my request, sent you clippings from these papers, some of which were used in MUSICAL AMERICA, as extracts, in quotation marks.

FARNSWORTH WRIGHT.

Chicago, March 6, 1916.

A Berlin Opinion of Farrar's "Carmen"

To the Editor of MUSICAL AMERICA:

Just a few lines anent the supplement in MUSICAL AMERICA of Geraldine Farrar as *Carmen*, which has just arrived.

To be sure, nothing could be more effective than the costume in which the singer is here displayed, while, at the same time, nothing could be less befitting, nothing more illogical.

May it please the prima donna—and, for that matter, the omniscient stage managers who, I suppose, are, after all, responsible for many errors of this de-

scription—to bear in mind that a *Carmen* really existed once upon a time and that she was a full-blooded gypsy, besides being a very efficient component part of a band of smugglers. As the libertine creature—whose paramount object in life was to dally with men's feelings—*Carmen* also, now and then, frequented, with her confederates in lawlessness the inn of Lillas Pastia—a resort of decidedly doubtful repute. And the MUSICAL AMERICA supplement represents *Carmen*—Farrar sitting on the table in this inn of Lillas Pastia. Anyone who has ever encountered the gypsy fraternity (even in the more romantic countries of the South) must have been struck by certain characteristics in their attire which they seem to have adhered to through generations. And these characteristics certainly do not conform with American or European ideas of elegance.

Incidentally, in no country in Europe are fewer women addicted to the cigarette habit than in Spain. So why the inevitable *Carmen*-cigarette, whether *Carmen*, as heretofore, is impersonated as a Spanish woman or as a gypsy?

Now then—in the MUSICAL AMERICA supplement, *Carmen*-Farrar sitting on the table at Lillas Pastia's, amidst her squalid associates, is draped in a picturesque shawl which, we might concede, as a possible bit of plunder. But the theatrical skirt of some gauzy material (please do not expect a mere man to find the proper designation), the white stockings, which, perforce, must have been soiled in coming from the primitive mountainous retreat and, O, Heavens, the bare arms of an evening dress are utterly impossible. No, not even a gypsy in Spain would ever have made such a concession to civilization!

Very sincerely,

O. P. JACOB.

Berlin, Jan. 18, 1916.

[In justice to Mme. Farrar it should be said that the photograph from which the supplement referred to by Dr. Jacob was made represents her in the costume she wore for the "movies." When she sang at the Metropolitan her costume was in accord with the ideas expressed in the distinguished Berliner's letter.—Editor, MUSICAL AMERICA.]

Music in the Public Schools of Honolulu

To the Editor of MUSICAL AMERICA:

Having seen several letters from teachers, in MUSICAL AMERICA, in appreciation of your magazine, and the article in the Jan. 1 number concerning music in the Boston schools, I am prompted to write you of the Territorial Normal and Training School in Honolulu.

First, you must know how many nationalities are represented in our public schools—Chinese, Japanese, Portuguese, Koreans and Hawaiians, largely, although there are a small percentage of nearly every other nationality on the globe. The number of whites in the public schools is small relatively. Besides these there are mixtures of the above nationalities, Chinese-Hawaiian being a very usual combination. To sing and dance is one of the joys of living, for the Hawaiians and Portuguese, but to the Orientals it is a more serious matter. Rhythm is not easy for them. However, they are taught to sing and sing alone and "perfect pitch" among them is as attainable as among the Americans. Our course requires that a graduate shall read music readily, lead classes of thirty or forty pupils and know a certain amount of theory.

Knowing all this, I am sure that you will be interested to learn that we are regular subscribers to MUSICAL AMERICA. We keep it in our school library and the dog-eared wrinkled condition of the magazine speaks plainly of its frequent use. When a number is no longer current I give it to the pupils, and if you could see their eagerness to get a copy, you would realize how much it is appreciated.

To hear a Japanese boy describe a recent performance at the Metropolitan Opera House, or a Chinese girl tell the story of "Lohengrin," I am sure would be a novel experience to many. I think I am safe in saying that these boys and girls are more conversant with things musical than many white persons on the mainland.

The phonograph is used daily. Records of the best music are played, the teacher always telling them something about the composer, the performer or the story of the opera from which the selection is taken. As a result, the students are not

only familiar with much of the choicest music, but prefer it. At a recent school party one of the Japanese girls came to me for some records. I suggested some dance music which we hadn't been using, thinking they would prefer to hear something new, but she informed me that they liked violin solos better. These students are training to be teachers, so the cultural development from such contact is endless.

We have concerts by local or visiting artists at intervals. Not long ago, we were fortunate enough to have three members of a Grand Opera Company sing for us. Afterwards I asked one of the Hawaiian boys what song he liked best, and he said, "A Vision," an exquisite Italian song, sung in Italian.

I realize that there are innumerable schools that are doing fully as much in the way of music cultivation as we are, but I believe that not many are so far from the center of things and have only one generation of Western music, and sometimes not that, in their pupils as a foundation.

I would like to add my own appreciation of your paper. After having lived in Boston, where one has every musical advantage, one feels very much out of touch with things here, but through the instrumentality of MUSICAL AMERICA, I am able to know all that happens, if not to hear it.

(Miss) MARIAN D. DEAN,

Teacher of Music in the Territorial Normal School, Honolulu, Honolulu, T. H., Feb. 15, 1916.

Why Artists Practice "Sensationalism" on Our Opera Stage

To the Editor of MUSICAL AMERICA:

Dr. J. P. Grant's attack in MUSICAL AMERICA upon sensationalism as a menace to musical art is courageous. In Europe it was sometimes said that an American operatic engagement spoiled a European singer. Why? Because the artist lost the sense of reasonable measure—proportion—in his art. He found himself before a public not possessing the traditions of any opera. Before that public insufficiently schooled, the European artist would venture "laying it on thick." Though I believe the great majority of artists coming to this country have sufficient character to resist this temptation, yet I can bear witness to a few such offenses.

At a performance of "Faust" in Pittsburgh, I saw the great Plançon allow himself liberties in acting *Mephisto* which he would not have dared take in Paris, and an American prima donna who had sung at the Paris Opera, smile at the orchestra leader and enjoy an "eye conversation" with him when she portrayed *Marguerite* at her spinning wheel. What could Pittsburgh know about the traditions!!! And then the American press devotes so much space to the artists! They receive nothing like it in Europe and over here it vitiates their sense of proportion.

Alas for one of Dr. Grant's idols! Emma Calvé did at least once permit herself to "land a body blow on the tenor's high C (which was a B Flat)—and on much that preceded it. This was after her successes in America! At the 1000th performance of "Carmen" at the Opéra Comique, Calvé sang the title rôle. The next day Jacques Bouhy (at present inside the steel ring around Belgium), the creator of *Escamillo*, who had been one of the invited audience, told me that when Edmond Clément, the *Don José*, began his "La fleur," Calvé—who should have remained seated at the tavern table until the end of the tenor's song—threw herself in a paroxysm of pretended passion on Clément's breast, and poor *Don José* had to gasp rather than sing his sacrificed aria. It had become a wrestling match!

As to the cause of Bizet's death, upon which Dr. Grant touches, Monsieur Bouhy—who, naturally, knew him quite well—has affirmed several times in my hearing that the story of Bizet's dying of grief over the failure of "Carmen" is but a legend and that the composer succumbed to an affection of which he had already suffered several attacks.

GEORGE E. SHEA.

New York, March 12, 1916.

Appreciation for Dr. Grant

To the Editor of MUSICAL AMERICA:

I and my musical club have just finished an exhaustive study of Merimée's "Carmen," inspired by MUSICAL AMERICA's article of Feb. 12, by that interesting analyst, Dr. P. J. Grant.

I have seen and heard many *Carmens* with beautiful voices, but I have always left the theater with the feeling that

[Continued on page 27]

Bechtel Alcock

TENOR

"A highly intelligent conception of music."—Walter Damrosch, conductor New York Symphony.

MANAGEMENT:

HAENSEL & JONES, Aeolian Building, New York



MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

something was lacking in the production. Thanks to Dr. Grant, he has told me what the lacking was. It was not Merimée's "Carmen."

Would it not be interesting if the operatic managers would take the hint and give us a "Carmen" as the author intended?

From the standpoint of the teacher and student of music, Dr. Grant is awakening new thoughts and new interests. His humorous touches are very appealing.

Next only to Mephisto's are Dr. Grant's musings. Why do we not hear from him oftener?

Very sincerely,

JULIA M. APPLGATE

and

The Tuesday Musical Club.

Louisville, Ky., March 6, 1916.

Liszt's Kaiser Wilhelm Hymn

To the Editor of MUSICAL AMERICA:

Permit me through your columns to correct a statement that appeared in several papers in connection with the discovery of an unpublished manuscript, "Kaiser Wilhelm Hymn," by Liszt, in which Ambassador von Bernstorff is interested. To say that I "urged its use as a war melody to be sung in the German trenches" is, mildly speaking, a press poetic license, as is also the statement that the composition was a discarded one found in the master's wastebasket. In truth, the hymn is very characteristic of Liszt's heroic vein, decidedly military in spirit, and is entitled "National Hymn," the words "Kaiser Wilhelm" being indicated for the opening measures. I recall how at dinner Liszt once related with modest pride that when he had played his arrangement of the "Marche Hongroise," by Schubert, to King Friedrich Wilhelm IV., Kaiser Wilhelm's predecessor remarked: "Ah, Liszt, you have a superb instinct for the military."

The "Kaiser Wilhelm Hymn" is written on the back of a sheet bearing a fragmental sketch of a Polish mazurka, dated Rome, 1876. Strangely, this was only five years after the Franco-Prussian War, which was precipitated by Liszt's own son-in-law, the French prime minister, Olivier, who later suffered severe arraignment for this by Victor Hugo. Furthermore, Liszt was a Hungarian by birth. With greater works occupying his mind the hymn was probably forgotten and had strayed among the batch of manuscripts which his secretary presented to me, among which I also discovered an interesting piano "Slumber-song" (pronounced by Godowsky and Gabrilowitsch as being interesting, charming, and in the vein of the later Liszt).

Aside from the fact that pupils he condescended to take were not permitted to pay for their tri-weekly lessons, Mrs. Lachmund and I had during our three years' study received many tokens of friendship at his hands—dinners, mementos, and even a testimonial letter (the only one, as far as known, given to any American pupil, which interested Thomas, Seidl, and other conductors to the extent of their bringing out some of my orchestral pieces). But aside from motives of sentiment, is it not natural and just that in deference to the memory of the great genius his lost hymn should be turned back to the nation for which he had composed and intended it?

CARL V. LACHMUND.

New York, March 3.

E. de Gogorza and Our Providence Correspondent

To the Editor of MUSICAL AMERICA:

In regard to E. de Gogorza's letter in MUSICAL AMERICA of Feb. 26th, in which he states that "the statement of your Providence correspondent that at the last moment I was confined to the house by illness and so could not fill my engagement is purely imagination." Without desiring, in any way, to reflect upon Mr. de Gogorza, the fact that he was ill, was publicly announced from the stage on the afternoon of Jan. 1st, the date of the concert. I inclose herewith the account of the event from the Providence Journal, which says:

"Mr. Raymond Godwin, in a brief preliminary explanation of the announcement that Mr. de Gogorza would not be able to sing, which had already appeared in the morning Journal, said that Mme. Hall-Whytock had been repeatedly assured by his management, that in spite of all rumors and actual facts, Mr. de Gogorza would be able to fulfil his engagement here, and it was not until Mme. Marie Sundelius, the other soloist, telegraphed the night before of his return to his home, overcome by illness, that the truth was admitted."

Yours truly,

GILBERT F. HAYWARD,
Providence Correspondent,
MUSICAL AMERICA.

Providence, R. I., March 9, 1916.

Success of La Scala Company's Western Season

To the Editor of MUSICAL AMERICA:

I don't know if I have written you anything about the success we made with the La Scala Opera Company or not. No one expected that any of the Eastern companies would come West this year.

I took it up with Rabinoff, Gallo and all the other forces, including the Chicago, and they said, "Nothing doing," so Sparks M. Berry and myself organized an exceptionally good company. Most of the singers were unknown, but were good, capable singers, and we paid double amount of salary that Lambardi ever paid. We put Guerrieri at the head of forty-two musicians, got together an exceptional chorus, secured the royalty operas and started out to make good.

We played two weeks in Los Angeles, two in San Francisco, one in Oakland and one on the road, and made money in every instance. We paid our bills, even paid the chorus for two days' extra services, which was a revelation to them; they had their money in advance every week, received two weeks' notice before we quit, where usually they had been made to "walk the plank" with money coming to them. Everybody along the line says it was the best \$2 opera ever given on the Coast. We had new scenery, well painted, new costumes, clean and new; an orchestra worth while, and now we are planning for next year.

We have arranged for our company for next year, are going to add some new people, have the royalty operas already contracted for and the theaters held. We are going to work all summer, letting the public know who our artists are and what they are worth.

Alice Nielsen, Alice Gentle and the rest of the company are exceptionally well pleased with their treatment and requested to be re-engaged. We paid all our bills, paid our people's fares back to New York, and also paid for extra time, and furnished sleepers, something never before done, so think we will be all right for next year.

L. E. BEHYMER,

Manager of Philharmonic Courses.
Los Angeles, Cal., March 4, 1916.

Doesn't Like the Way Mme. Farrar Pronounces Her Name

To the Editor of MUSICAL AMERICA:

I am going to show my sincere interest in MUSICAL AMERICA by protesting your decision about the pronunciation of the maiden name of the lady who is now Mme. Tellegen.

When Miss Farrar, as a girl of sixteen, sang in her home town of Melrose and in that vicinity, her voice was already labeled "opera" in its quality and volume. But no one had ventured to change the old New England name Farrar to Far-rar, and there are now 36 persons in the Boston proper directory who bear the name and would be very loath to accentuate its second syllable.

It is easy to understand that French and Italian artists find it impossible to pronounce this name with its accepted accent, and perhaps the lady herself may be guilty of an affectation in the matter. It is courteous to allow her to do so, but I feel that this affectation of spurious Europeanism is one of the things you are trying to combat, and so I wanted you very much to rule the other way, or at least to say that this was the accepted pronunciation in operatic circles and not elsewhere.

Most New England names, as you know, are of English, Scotch or Irish origin and except those with prefix O, Mc or Ma the two syllable names stress the second syllable practically never, so far as I can now recall. If Miss Farrar can make people do this, why not Lambert Murphy or George Harris or Francis Rogers?

Sincerely yours,

F. E. D.

Boston, Feb. 29, 1916.

Calls Geraldine Farrar "a Red-Blooded, Quick-witted, Perfect Dare-devil of an American Girl!"

To the Editor of MUSICAL AMERICA:

From your accounts of the Metropolitan's presentation of "Carmen," the other night, it appears that Miss Farrar has disproved the contention of the old English bard, who said:

"Full wel knowe ye that wyemen bee ful febyl for to fyght."

But the man that wrote these lines lived before the days of "Teddy" and other apostles of "strenuousness," and so

I suppose we should not consider his sentiments. By the way, Miss Farrar, if all reports be true, seems to take delight in breaking conventions. Nevertheless, isn't the criticism of her conduct carried too far in your columns, as elsewhere? I think there would be fewer people holding their hands up in holy horror if they would consider Miss Farrar's acts in the light her admirers do, that is, as the attempts of a red-blooded, quick-witted, perfect dare-devil of an American girl, of the type, for instance, of Viola in "Twelfth Night," to shock sensitive prudes just for the fun there is in it. That she has succeeded the press shows; that she has enjoyed her fun, I think we may guess.

The day that brings MUSICAL AMERICA to me is eagerly looked forward to. Mephisto's column of delicious gossip I find most interesting. These writings could be collected in book form. I think they would give to a person a century hence as intimate a picture of musical New York of the early Twentieth Century as Boswell's "Life of Johnson" does of literary London in the late Eighteenth Century.

Wishing your paper continued success, I am,

Yours sincerely,

F. B. B.

Middletown, Conn., March 1, 1916.

It Travels 300 Miles Each Week

To the Editor of MUSICAL AMERICA:

It may interest you to know that MUSICAL AMERICA travels a distance of over three hundred miles with me on Friday of each week, from Toledo, Ohio, to Chicago, Ill. On Mondays of each week this same interesting paper accompanies me on the five-hour return trip from Chicago to Toledo. This unique plan has been carried out quite successfully for four years. In Toledo I have a large class in piano and harmony, and lecture on "Appreciation of Music," at the Smead School for Girls, and in Chicago I am organist and director of a mixed chorus at the McCabe Memorial M. E. Church.

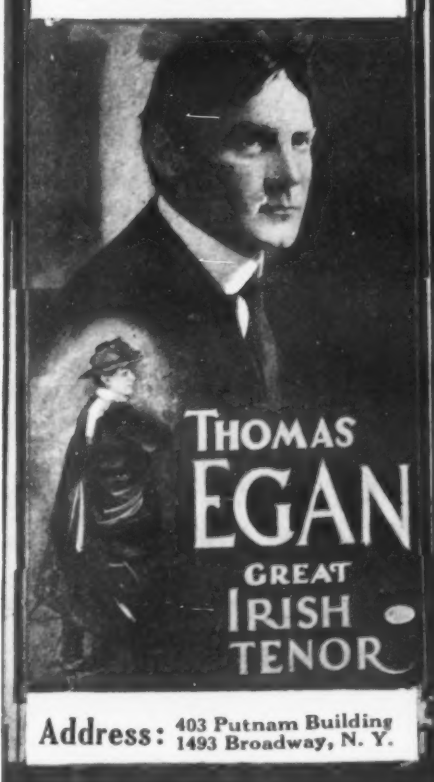
MUSICAL AMERICA is eagerly read by pupils in both cities, and has become a necessary addition to the waiting-room. Inclosed please find check for the coming year.

Cordially,

MARY WILLING MEAGLEY.

Chicago, Ill., Feb. 20, 1916.

CONCERT TOUR



HAVANA PRESS COMMENTS

El Mundo—All of Egan's numbers were warmly applauded. (Translation.)

El Dia—A very beautiful voice, splendid quality and method of singing showed particularly in rendering of Questa o Quella and Vesti la giubba. (Translation.)

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SPOHR MUSIC ON A STRANSKY PROGRAM

Half-Forgotten "Jessonda" Music Revived—Franck Symphony Nobly Played

Without the assistance of a soloist the New York Philharmonic concert on Friday afternoon of last week proved none the less one of the most satisfying from the musical standpoint heard here in many months. The program contained two overtures and two symphonies, but it was admirable in proportion and variety. Three examples of early nineteenth century German romantic composition were provided in the overture to Spohr's once popular but now almost forgotten opera, "Jessonda," that to Weber's "Euryanthe" and the "Unfinished" Symphony of Schubert. And the afternoon closed with the D Minor Symphony of César Franck, surely the noblest and most moving thing of its kind that ever came out of France. Magnificent performances of these delighted the very large audience.

Mr. Stransky has never done better with the dashing, chivalrous overture to Weber's opera, which the Metropolitan so foolishly shelved this year. And we do not recall under his baton a more poetic rendering of Schubert's symphony, misnamed by academicians and pedants, though radiant with a divine light and in the highest sense as complete and perfect a thing as the Venus de Milo. There is always an element of irony in its title for the person who feels the spiritual unity of the work. Mr. Stransky discloses its wistfulness and poignancy and the lovely, uplifting sense of resignation that dominates the close with indescribable effect.

Spohr having all but vanished from the musical ken of the present concert-going generation, the "Jessonda" introduction was particularly welcome. It seemed by no means as faded as the violin concerto which Mischa Elman played here this winter and does not offend with the sug-

ary chromaticism usually characteristic of its composer. The skilful orchestration still sounds well. On the whole the overture suggests a somewhat watered infusion of Weber and Mendelssohn. The musical ideas, while pleasant, are never forcible or markedly individual. Therein lies the misfortune of Spohr. He suffers to-day from the eminence of various of his contemporaries. However, Mr. Stransky did well in reviving this very agreeable number.

Nobody has touched the Franck Symphony this year; hence its appearance last week came as a heightened joy. Mr. Stransky read it with sympathetic understanding. And how fresher it grows as the years pass, despite the obvious indebtedness of its composer to Wagner, Liszt, Grieg and Tchaikovsky! But so potent is the individuality which pervades it, so exalted its spirit and so passionately sincere its purpose that the idea of plagiarism is dissolved in the pure sense of reverence it compels.

The fourth and final concert of the special Saturday evening series took place last week, Mr. Stransky limiting himself "by request" to a program of Strauss. Without a soloist—unless through the exigencies of the occasion Concertmaster Pilzer might be so designated—the orchestra again earned lavish applause on its own account. The works presented—"Don Juan," "Death and Transfiguration," "Heldenleben" and the "Feuersnot" love scene—are among the Philharmonic's trustiest war horses. It was interesting to hear the three tone poems in chronological sequence and to note how much greater was the early Strauss than the technical virtuoso who so brazenly celebrates the exploits of a megalomaniac hero. All these compositions were magnificently presented and Mr. Pilzer played the various incidental violin solos—notably the difficult one in the "Heldenleben"—like the first-class artist that he is. Recent performances by other orchestras of both the "Don Juan" and the "Death and Transfiguration" have shown forcibly how Mr. Stransky has spoiled us for any other than his own impassioned and pulsating readings of these works. His interpretations of them will be accepted for the future as the standard whereby the attempts of other conductors and orchestras must be judged. H. F. P.

BEHRENS CLUB IN LORTZING'S OPERA

Philadelphia Amateurs in a Praiseworthy Production of "Czar und Zimmerman"

PHILADELPHIA, March 11.—The Behrens Opera Club, which was named for the late Siegfried Behrens, for many years one of Philadelphia's best known musicians and one of the organizers of the Philadelphia Operatic Society, gave its first performance of the season at the Metropolitan on Thursday evening, reviving Lortzing's light opera, "Czar und Zimmerman," which was last presented here, previous to this occasion, by the Metropolitan Opera Company, at the Academy of Music, in January, 1910. The work is not altogether appropriate for amateur production, having rather tedious stretches of dialogue and recitative, but the score on the whole is delightfully melodious.

The performance on Thursday evening, conducted by Karl Schneider, introduced several singers new to operatic work, among these being Katherine T.G. Wales, who was an attractive and vivacious Marie, her clear soprano answering easily to all the demands of the music. Ethel Q. Batezell also did well with the smaller part of Mrs. Brown, owner of the shipyard in which Peter the Great hid his identity in the guise of a common workman. The rôle of the Czar was acceptably acted and admirably sung by Russell Spruance, who possesses a baritone voice of unusually rich and sympathetic quality, while Rudolph Sternberg's fine bass gave adequate expression to the music allotted to Van Bett, the Burgomaster, a character of which he realized some of the humor. John B. Becker did some clever acting as Peter Iwanow, and made facile use of a light tenor of pleasing quality. Henry Gurney, whose experience on the professional stage and in several local productions has given him poise and authority, made the most of his limited opportunities as Marquis de Chateaufort, singing the tenor aria, "Fare Thee Well, Sweet Flemish Maiden," in an expressive and artistic

manner. Frederick Hackenburger, as Admiral Lefort, and George A. Mahl, as Lord Syndam, completed the cast.

The large chorus did its part well in the spirited ensembles, and in the last act an attractive feature was the appearance of the ballet of thirty-two dancers, trained by C. Ellwood Carpenter. Mr. Schneider conducted with understanding, the instrumental part being in the capable hands of members of the Philadelphia Orchestra. The production, which was staged under the direction of Leo Wright, was well costumed and mounted with picturesque effect, the scenery of the Metropolitan Opera Company's presentation being used.

Anna G. Mautz, contralto, and Isabel Dungan Ferris, pianist, appeared together in recital before an appreciative audience at Griffith Hall last Monday evening, giving a well-balanced and interesting program. Mrs. Mautz has an imposing and attractive personality, while her voice is full, vibrant and especially pleasing in the round, rich upper tones. Miss Ferris also was warmly applauded for her interpretation of Chopin's Fantasia, Op. 49, Rachmaninoff's Prelude, G Minor, the Capriccio of Brahms and compositions by Schutt, Arensky and Schumann. She also played accompaniments for Mrs. Mautz.

The members of the Jenkintown Choral entertained at a musical tea Wednesday, the soloists on an attractive program being Mrs. Frederick Wynkoop, Mrs. F. M. Thompson, Mrs. H. A. Batezell and Elsie P. Smith.

In the series of March anniversary concerts in Egyptian Hall, at the Wanamaker store, especial prominence was given all last week and a part of this to a MacDowell Festival, with elaborate programs devoted entirely to works by this American composer. These programs, in which a large number of local artists took part, included both instrumental and vocal numbers, pantomime dances and readings, selections by the Wanamaker Girls' Glee Club and Male Chorus, directed by Oswald F. Blake, with Mary Vogt at the organ and George Getzoff at the piano, and an orchestra made up of about forty members of the Philadelphia Orchestra, directed by William H. Humiston of New York, pupil and personal friend of MacDowell. The stage settings, painted for these concerts, were elaborate and artistic, a group of compositions with readings having a background showing the garden on the MacDowell estate, "Hillcrest," at Peterbor-

ough, N. H., while "Sea Music" was presented with a setting reproduced from the painting called "The Wave," by Alquist, and "Woodland Music" was given in a representation of the auditorium at Hillcrest. These concerts, all of which were free, were largely attended and most successful. A. L. T.

President's Daughter Hears Series of Washington Concerts

WASHINGTON, D. C., March 4.—Mrs. Wilson Greene has recently given to Washington an excellent group of artists in the form of three concerts—a joint recital by Mme. Gadski and Clarence Whitehill, Josef Hofmann in recital and Harold Bauer and Pablo Casals in a joint recital. In the first Washington had opportunity of hearing a Wagnerian con-

cert such as has not been offered for a long time in this city. The Hofmann recital showed the pianist off to advantage in technique and varied interpretation. The Bauer-Casals concert offered two sonatas by these great artists. Margaret Woodrow Wilson, with a box party of friends, was in attendance at all these concerts, as displaying intense and enthusiastic appreciation. W. H.

Harrisburg (Pa.) Band Gives Concert

HARRISBURG, PA., March 11.—William T. Meyers, violinist of Harrisburg, appeared as the soloist at the concert given by the Harrisburg Municipal Band last Friday evening in the Orpheum Theater. Mr. Meyers is a student of Prof. Lucius Cole, at the Hyperion School of Music, Philadelphia. The band was conducted by Frank Blumenstein.

"It was a real Inspiration"

MRS. H. H. A. BEACH TRIUMPHS AGAIN

This time in Chicago with the Chicago Symphony Orchestra as composer-pianist, when her concerto for pianoforte, Opus 45 in C Sharp Minor, was performed for the first time in that city.

Comments of the critics:

JAMES WHITTAKER, in Chicago Examiner, Feb. 5, 1916

A program of classics was played by the Symphony Orchestra yesterday. Two of the numbers, Bach's Suite No. 2, in B Minor, and Schubert's Symphony No. 10, in C Major, are recognized classics.

The third, Mrs. H. H. A. Beach's Concerto for pianoforte, Opus 45, in C Sharp Minor, was properly introduced in this company. Its fine workmanship, its true and not blatant originality, mark it as an incipient classic of piano and orchestra literature.

The delightful second movement, a very feminine and vivacious "Scherzo," is a real inspiration. It has as subtitle "Perpetuum Mobile." It is continuously graceful.

The last movement is architecturally the best part of the work. It builds to a simultaneous musical and pianistic climax. The work as a whole has both the subjective and objective excellence which is characteristic of the classic style. So that it would be as great a pleasure to study as to hear Mrs. Beach's concerto.

The composer herself was at the piano. Mrs. Beach's mastery of piano technique explained the real pianism of the solo part of her work.

It would be interesting to hear this work performed by another pianist. I believe that, given a pianist of Mrs. Beach's caliber, it would be just as effective as it was yesterday, as the work has, to repeat, great subjective merit.

STANLEY K. FAYE, in Chicago Daily News, Feb. 5, 1916

It was an afternoon of splendid performance. Mrs. Beach's concerto, with the solo part presented by the composer and heard in its entirety for the first time in Chicago, was of an excellence that in the more modern spirit supports it in comparison with the two master compositions between which it was placed.

Both the concerto and its solo performer came as surprises. Mrs. Beach is known as a writer of songs, but only her symphony has appeared previously on the orchestra programs, and that was eighteen years ago. Her concerto commands admiration equally with respect, for with its spirited construction, its fearlessness and its triumphant force is combined a richness of material that is unusual. The composer has been prodigal of melody, bringing interesting incidents into the progress of the different movements with as much care and as good effect as she attains in the handling of the massed orchestra and the solo instrument.

As a pianist Mrs. Beach will satisfy people who demand that a woman play the piano like a man. The virile force with which she attains to an enormous tone is remarkable, the more so because she does not merely pound the piano, but seeks for effects with the pedal. Her technique is superb. The one mighty descending passage almost at the end of the finale would in itself induce enthusiasm.

FELIX BOROWSKI, in Chicago Herald, Feb. 5, 1916

For the first time in its history the Chicago Symphony Orchestra, at its concert yesterday, set forth a concerto written by a woman

and performed by her. It is true that two feminine representatives of musical creation had preceded Mrs. Beach, but they had no hand in the interpretation of their own works.

Mrs. Beach's true triumph has consisted, not so much in composing a work for piano and orchestra, but in composing one which makes an appeal to connoisseurs who exact much from musicians who handle symphonic material and who are not disposed to look leniently upon a composer merely because she is attired in petticoats and in other outward symbols of femininity.

The excellence of Mrs. Beach's C Sharp Minor concerto is not cumulative. It is broad, dignified, masterly in its first movement; clever and effective in the music of its scherzo; somewhat lacking in conviction in the slow movement, and trivial—albeit brilliant—in the finale. In all movements the composer disclosed admirable understanding of orchestral effect. Her concerto is not as are the concertos of many of her sisters. It is not a piece more or less showy for the solo instrument set against a pallid orchestral background. The symphonic aspect of Mrs. Beach's creation is far from being unimportant, nor has the orchestra been conceived in the terms of the piano.

The composer was cordially applauded by the people who had hearkened to her art. She well deserved their homage. Perhaps there is not another woman in America whose skill in handling the higher forms of composition is as fine as hers. Nor has her success been confined to those forms. It is much to have composed "The Year's at the Spring."

There are comparatively few composers who have set forth their own productions without spoiling the effect of them. There can be no doubt that the composer of the concerto gave an admirable account of her work. Her touch was sympathetic and her tone appealing; nor did she leave anything to the imagination in the execution of the brilliant passages.

KARLTON HACKETT, in Chicago Evening Post, Feb. 5, 1916

In the last few years Mrs. Beach has emerged from her comparative retirement in Boston to travel about the world in a fashion quite triumphant, arriving at last in Chicago. Though she wrote the concerto some sixteen years ago, it was heard yesterday for the first time in this city.

She played it excellently, not merely with a complete comprehension of its meaning, which is not so simple for the composer to accomplish as you might think, but with fingers which served her admirably in carrying the meaning to the audience. The second movement "Perpetuum Mobile" was most happy in effect. Here the piano part carried the main thought all through the movement the orchestra being subdued to a pleasing accompaniment, and the musical thought was vigorous and gracefully expressed.

Her music and her playing can stand by themselves without taking account of race, sex, or any other extraneous matters. Music is music because of the vigor of the creative impulse and the skill in the setting forth, and Mrs. Beach's concerto was very well worth hearing for its own sake, without indulging in any Fourth of July platitudes.

Management: M. H. HANSON
435 Fifth Avenue, New York

EDVINA ON ROSTER OF NEW BUREAU

Prominent Figures in Force of
John W. Frothingham, Inc.—
Managerial Plans

Prior to her sailing for Europe on the Rotterdam a week ago last Saturday, Mme. Louise Edvina announced that she would return to America in the fall to appear in concert under the exclusive direction of John W. Frothingham, Inc., the latest addition to the New York managerial field.

Of this new bureau the president is John W. Frothingham, who is widely known in musical circles and who was the founder and is still the president of the Musicians' Concert Management. Richard Durrett, the secretary and managing director, is a Western man who has had wide and varied experience along concert and operatic lines. Others who are associated with the management include Frederick H. Toye, Edward W. Lowrey, James E. Devoe, and Teresa Thompson. Mr. Toye was formerly the business manager of the Los Angeles Symphony Orchestra and was later with Isadora Duncan. Mr. Lowrey was the press representative of the Boston Opera Company during the last three seasons of its existence in Boston and Paris. Miss Thompson was a member of the staff of the Musicians' Concert Management. Mr. Devoe is the well known Detroit manager. He will act as Western associate of the management and in turn John W. Frothingham, Inc., will represent Mr. Devoe's interests and artists in Eastern territory.

A commodious suite of offices has been taken in Aeolian Hall, New York, and from there the affairs of the Musicians' Concert Management will also be handled by the same executive.

Mme. Edvina recently finished a brief tour which included all the important cities in Eastern Canada. During the summer Mme. Edvina will make several guest appearances at the Opéra-Comique, Paris, the scene of some of her earliest successes.

Emile Jaques-Dalcroze is lecturing on his eurythmics in all the larger English cities.

BAVAGNOLI ENGAGED FOR HAVANA SEASON



Gaetano Bavagnoli and the Authors of "Goyescas." Left to Right: Maestro Bavagnoli, Enrique Granados, Composer, and Fernando Periquet, Librettist.

GAETANO BAVAGNOLI, the conductor of the Metropolitan Opera, has been engaged to conduct the three weeks' season of opera at Havana during May, with the company which in-

cludes several Metropolitan stars, among them Enrico Caruso. The repertoire will consist of both "Manons," "Bohème," "Iris," "Secret of Suzanne," "Martha," "Tosca" and "Pagliacci."

Before the departure of librettist Periquet for Europe, the three leading figures in the production of "Goyescas"

journeyed to the Mishkin studio for the taking of the above picture. It is autographed to Mr. Bavagnoli by Granados, as follows:

"To Maestro Bavagnoli in recollection of his distinguished work at the Metropolitan, with my gratitude as his colleague and as composer."

SERGEI KLIBANSKY TEACHER OF SINGING

Mr. Klibansky was for 3 years instructor at the Institute of Musical Art, New York, and for 8 years at the Stern Conservatory, Berlin

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Excellent Program

On Wednesday evening, March 8, Alberto Jonás entertained in his New York studios the recently founded Alberto Jonás Club, which has been brought into existence by thirty-five of his pupils. A few musicians and other especially invited guests were present. The Spanish pianist expressed his pleasure at the founding of the club. The following program was delightfully rendered by Arthur Hartmann, David Bispham and Mr. Jonás himself:

Sonata, Op. 13, Piano and Violin, Grieg; Messrs. Jonás and Hartmann. "Barbara," recitation with piano, Bispham and Hartmann; "Homage à Chopin," Carlier; Etude, G Flat, Moszkowski, Alberto Jonás. Songs by Jonás, sung by David Bispham. Two Compositions for violin, Cradle Song and Souvenir Hartmann; played by the composer.

MAY PETERSON AT ROANOKE

Soprano's Program Included Song by
Virginia Composer

ROANOKE, VA., March 4.—The Thursday Morning Music Club presented the third of a series of concerts at the Academy of Music on the evening of Washington's Birthday. May Peterson, the American soprano, was the artist. Miss Peterson's entire program was characterized by intelligence and taste of the first order, and each number was a

lesson in breath control, fine tone production and beautiful phrasing. She was most gracious in responding to encores and sang "Carry Me Back to Old Virginia" in honor of the occasion, and a charming "Lullaby," composed by Anne Robertson of this city. So insistent was the audience that she was forced to repeat "Songs My Mother Taught Me," by Dvorak, and the Indian Lullaby by Lieurance. Ellmer Zoller accompanied Miss Peterson most acceptably and added much to the program with his piano solos.

The altruistic committee of the Thursday Club has introduced community singing and the greatest enthusiasm has rewarded their efforts. The programs have been given on Sunday afternoon in the Jefferson Theater. The club is now trying to arrange for free concerts to be given in the parks during the summer.

M. D. H.

Miami (Fla.) Pianists in Recital

MIAMI, FLA., March 6.—Pansy Andres has given three morning recitals in the auditorium of the Woman's Building, the first being on Feb. 25, when a program of Mozart and Beethoven works was presented. On March 3 Chopin compositions made up the program, and on March 10 Schumann and modern composers were presented. Barcellos de Braga has announced a recital of his own compositions, a Sonata No. 9, Three Preludes, Three Etudes, Fantasia Militar, Mazurka, Valse, Gavotte, Rhapsodie "Los Andes" (Chile) and a Brazilian Rhapsodie.

A. M. F.

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Urges Noted Jewish Musicians To Cease Repudiating Their Race

It Is Unfair to Their People, Says Writer, for Famous Artists to Refuse to Give This Oppressed Race the Benefit of Their Fame—Why Not "The Jewish Singer" as Well as "The Belgian Violinist" or "The Polish Pianist"?

By MORRIS CLARK

[Mr. Clark has been giving a series of lecture-recitals on Jewish music under the auspices of the Young Men's Hebrew Association.]

FOR almost two thousand years has Israel been wandering all over the globe, being driven from one country to the other. During that time the map of the world has frequently been altered, but the Jew still remains in the paradoxical position of being a citizen of the world and yet having no country of his own. While such is the case in the Jew's relations to the political world, it is somewhat different in his relations to the musical world. Admitting that music, although cosmopolitan in the larger sense, is divided into schools representing the different nations, the Jew has left a large and indelible mark upon the map of the musical world.

Campaign for Jewish Music

So far the Jew, although he has contributed more than his share to the world's collective wealth of music, has rarely been bold enough to claim any part thereof as his own. On rare occasions someone takes the initiative of giving him credit for his contribution, but immediately a number of self-styled musical scholars appear on the scene and attempt in the face of all irrefutable facts, to deny the existence of Jewish music. However, the Jew at last has become determined to assert himself in musical spheres and to establish his position in music among the nations of the earth. Individual and collective attempts are being made both here and in Europe to place Jewish music in the limelight and to familiarize the music-loving public with its beauty and originality.

An organization for the purpose of promoting Jewish music has been organized in Petrograd, which consists of some of the most renowned musicians in Russia. As a result of their activity they have recently published a volume of folk songs containing some songs said to be at least two hundred years old. Another collection of Jewish folk songs and national songs was recently published by Ginsburg and Marek, in Warsaw. Dr. Idelson of Berlin also published a volume of Jewish folk songs and classical compositions in Hebrew and German. Leo Winz of Berlin, the famous librophil, has accumulated countless copies of rare old traditional melodies and folk songs, of which he permits one to be printed in the Jewish-German monthly magazine, *Ost und West*. Under the auspices of the latter, concerts of Jewish folk songs and Hebrew traditional melodies are arranged in the bigger cities of Germany and are generally well patronized and receive a friendly criticism at the hands of the German press.

Spread in This Country

In this country, naturally, having more scope and larger opportunities, the Jew's activity along this line is spreading rapidly. Platon Brounoff has collected more than three hundred folk songs, fifty of which he published in one volume. Cantor Cahan has also published two volumes of folk songs, and Henry L. Gideon, the Boston organist, and Mary Antin, author of "The Promised Land," are about to complete their collection of folk songs. Furthermore, Mr. Gideon, with the assistance of his wife, frequently gives concerts of Jewish folk songs at concert halls, churches and private musicales.

The promoters of Jewish music in New York are so zealously active in presenting it that it is no rare thing to see two or three numbers on a program of our city park bands. Yes, it even finds its way once in a while to the programs of Carnegie and Aeolian halls. Not long ago Alma Gluck sang a Jewish song by Maurice Ravel at a Sunday evening concert at the Metropolitan Opera House. Efreim Zimbalist never fails to include in his program his "Hebrew Melody and Dance," which he built on the theme of an old folk song. Kurt Schindler is another lover of Jewish folk songs. Programs exclusively of Hebrew music have been presented by Cantor Sirota at Carnegie Hall, and Cantor Steinberg at

Symphony Hall, Boston. The People's Music League has a number of artists on its staff who sing Jewish folk songs and Hebrew traditional melodies in the concerts at the public schools. Besides, among the Jewish people a feverish craving for Jewish music is now in vogue. In towns in the United States where there is a Jewish population, no matter how small, they are forming singing societies and glee clubs, and concerts of Jewish music are always well patronized.

What the Songs Symbolize

That the Jews are a musical people no one will deny. The only objection some of the antagonists to the Jewish music have to offer is that they fail to find its ethnological origin. But origins no more affect our music than they do our customs and institutions. Let the investigator trace our music to some non-Jewish source if he will. For us our music will retain all the Jewish quality with which it has been invested by sacred association. Even if we grant that the larger part of our melodies were derived from different ages and peoples, nevertheless, they are Jewish in the sense that they symbolize and express the Jew's holiest sentiments, his saddest misfortunes and tribulations, as well as his fondest hopes and aspirations. Jewish music records the subtlest emotions which swayed the Jew's heart during his life-long struggle, and it was called into being by Jewish tears, faith and meditation. For centuries our music has comforted the Jewish heart through all the persecutions, and it still renders a similar service to-day to the afflicted of our race, be it in the pale of Russia or the Ghetto in New York.

When I look around and watch the sudden activity and enthusiasm that the present calamity in Europe has stimulated among us, I am more hopeful than ever that the day is not far off when a Jewish composer, musician or singer will not have to change his name to conceal his origin, in order to enhance his chances of recognition and ultimate success. Well do we remember the ostracism to which some of our big lights, such as Rubinstein, Mendelssohn, Meyerbeer, Halevy and Offenbach were subjected on account of their Mosaic descent. But their genius was so great that it fully overshadowed all antisemitic prejudice and their names remain to be honored by the very offspring of those who despised them.

Claimed by Other Peoples

However, we still have men among us in the different countries of Europe, as well as in this country, who claim our Jewish musical geniuses for their own nationalities; the Germans claim Mendelssohn; the Russians, Rubinstein; the French, Meyerbeer, Halevy, Offenbach, Ravel and others, because those men were born in those countries. It is true that some of them were converted Jews, but in those days conversion of a Jewish musician simply meant self-advancement on the material basis of life, but had nothing to do with the spiritual aspect.

The fact is that today since the world has grown broader and more tolerant, we do not hear of any such conversions. Men like de Pachmann, Ravel, Jadlowker, Elman, Zimbalist and many others are proud of their nationality to the extent that they declare themselves at all times loyal sons of Israel. It certainly takes some courage even in these days, for antisemitism is still rife in some quarters, to come out openly as a child of our much abused race. On the other hand, these men are so big that they are beyond injury at the hands of those who still cling to ideas which are remnants of barbarism in this enlightened age.

Artists of Oppressed Nations

We often see certain artists billed as "The Irish Tenor," "The Belgian Violinist," "The Polish Pianist." Why shouldn't we also see "The Jewish Violinist, Pianist or Singer"? If those artists are proud of being advertised in that manner by virtue of their respective countries being subjected to oppression and tyranny, surely our people have been persecuted

and tortured more than all the rest combined. Again, if they prefer to be known as sons of their respective countries because they have given the world a large number of musical geniuses, surely we have given our share.

As long as our artists are still compelled either for professional reasons or through their own lack of self-respect and national consciousness to conceal their nationality, it will be impossible to obtain a complete list. Whenever any of our big artists appear at the Metropolitan or Carnegie Hall, our people turn out in large numbers to greet them, and therefore, there is no reason why these artists in return for our patronage should not honor us by upholding their nationality and give the fact of their Jewish origin due publicity.

Mabel Riegelman Summoned for Recital by Long Distance

The transcontinental telephone was the means used recently to reach Mabel Riegelman, the young prima donna soprano, and request her appearance in two joint concerts with Tina Lerner, the brilliant Russian pianist. Miss Riegelman has been filling concert engagements in the Central West and was en route to Chicago and New York when she was caught on the long distance telephone at Salt Lake City from San Francisco. She will return West in time to fill two joint appearances with Miss Lerner on March 7 and 9 respectively. Miss Riegelman returns immediately to the Central West filling engagements en route to Chicago and New York. Miss Riegelman is scheduled for appearances in Salt Lake City, Ogden and Logan, Utah, and Butte, Mont.

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Sincerely,
(Mrs.) MYRA D. DUTTON.
Bishop, Cal., Feb. 21, 1916.

DULUTH ORGANIZES NEW CHORAL SOCIETY

R. Buchanan Morton Directs New Organization—Many Attend Orchestra Concert

DULUTH, MINN., March 6.—A new organization, the Duluth Choral Society, has been formed, and the work has begun on the Haydn oratorio, "Creation," which will be given at Eastertide. The officers of the new society are: President, Dr. F. W. Spicer; director, R. Buchanan Morton. The forming of the Choral Society is a direct outcome of the action taken last December by the Apollo Club, of which Dr. Spicer was president when it gave up its rehearsals to assemble a large mixed voice choir for the presentation of the "Messiah."

The new Armory building was well filled yesterday afternoon with a most enthusiastic audience, assembled to hear the Seventh "Twilight Concert," given by the Duluth Orchestra, Fred G. Bradbury, conductor. The program included:

Selections from "Tannhäuser"; Haydn's "Surprise" Symphony; the Strauss "Blue Canoe" Waltz; Quartet from "Rigoletto" and the Meyerbeer "Torch Dance."

Faith Helen Rogers, pianist, gave a splendid reading of the Liszt Concerto in E Flat Major, and Charles Helmer was heard in two trumpet solos. B. S. R.

New England Conservatory Students to Appear in "Mireille"

BOSTON, March 11.—An experiment of more than ordinary interest will be the performance of Gounod's opera comique, "Mireille," by members of three sororities and two fraternities of the New England Conservatory of Music, in English, soon after the Metropolitan season here has come to an end in the middle of April. The performance will be conducted by Clement Lenom, the second oboist of the Boston Symphony Orchestra, the teacher of solfeggio and of the playing of wind instruments at the New England Conservatory. The Conservatory orchestra will assist. The production is now in rehearsal. O. D.

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YOUNG PEOPLE HEAR SHAKESPEARE MUSIC

Damrosch Makes Contribution to Tercentenary Celebration—Graveure Soloist

In celebration of the Shakespeare Tercentenary, a program of music inspired by the master's works was given by Walter Damrosch and the New York Symphony in the Symphony Concert for Young People at Carnegie Hall, March 11.

Niccolai, Overture, "Merry Wives of Windsor"; Verdi, Credo from "Otello," Soloist, Louis Graveure, baritone; Berlioz, Scherzo, "Queen Mab"; Verdi, Air, "When I Was Page," from "Falstaff"; Mr. Graveure, Saint-Saëns, Scotch Idyl from "Henry VIII"; Mendelssohn, Overture, Scherzo and Wedding March from "Mid-Summer Night's Dream."

The concert was more than ordinarily delightful in that Mr. Damrosch contributed an unusual amount of the verbal comment upon the program which makes the musical fare of these concerts so extremely palatable to the young. For instance, he told the hearers that Shakespeare in his plays helped us to know about the musical instruments and the musical life of his time. "Everyone in England played or sang at that time," he said, "and England was more musical then than it is now, and more musical than almost any country to-day." He ascribed to that period the origin of "barbershop harmonies," and he gave youthful music students an object lesson in the experience of *Katherine* and her lute teacher in "The Taming of the Shrew." Mr. Damrosch amused the youngsters with his vocal imitation of the braying of the jackass as depicted by Mendelssohn in the Overture, and of the Wedding March he said: "There isn't a little girl in the house who doesn't fondly hope and expect to walk up the aisle to that march, and I hope she will—and with the right man!"

Mr. Graveure gave a warmly impassioned delivery of the Credo. In the "Falstaff" aria the performers made a bad start, for the soloist was not in accord with the orchestra as to pitch, but on the repetition the results were excellent. K. S. C.

Thuel Burnham Scores Strongly in Recital at Fort Worth

FORT WORTH, TEX., March 5.—Thuel Burnham's recent appearance in this city in a piano recital was one of the marked successes of the Fort Worth concert season. His playing of the Chopin A Major Polonaise aroused intense enthusiasm on the part of the audience. This was followed by two Bach Bourées played in a masterly manner. Next came a Schubert impromptu, which Mr. Burnham played with fine artistry and a commanding technique. He also played some Russian numbers, among them a Nocturne of Borodine and a Moussorgsky Peasant Dance, followed by several MacDowell numbers, excellently interpreted.

Walker Songs Played by Composer at Tonkünstler Concert

The program of the Tonkünstler Society's March concert, given at Memorial Hall, Brooklyn, on March 7, included four songs for baritone by E. Frankie Walker, sung by Wallace Cox, with the composer at the piano. The songs, of which the words were also written by Mr.

Walker, included "Song of the Moon," "A Vision," "A Passing Scene" and "Yo! Ho!" Other offerings on the excellent program presented were a Scharwenka Sonata for cello and piano, given by Gustav O. Hornberger and Alexander Rihm, a Bach Concerto by August Arnold and a Schubert Quintet for piano and strings, presented by August Arnold, Henry Klinglefeld, August Schmidt, Gustav O. Hornberger and William Keller.

SUCCESSES OF MISS GUNN

Young Violinist Scores in Washington—Studying Bartlett Concerto

Kathryn Platt Gunn's recent appearance as soloist with the Home Club Chorus at Washington, D. C., at Memorial Continental Hall, was a huge success. Miss Gunn performed the Pugnani



Kathryn Platt Gunn, Gifted Young Violinist

Kreisler Prelude and Allegro, two pieces by Rudolf Friml, the Adagio from a Suite by Ries, the Couperin-Kreisler "La Précieuse" and d'Ambrosio Romance. She impressed her hearers with her fine musicianship, her full sonorous tone and admirable interpretative powers.

Recently Miss Gunn has been studying the Concerto in G Major, by Homer N. Bartlett, the noted American composer. She has already given a private hearing of this splendid work and will probably play it with orchestra early next season.

This season Miss Gunn has played a goodly number of concerts, scoring decided successes.

Brooklyn Artists Unite in Church Concert

Prominently known Brooklyn soloists were heard at a concert given on March 8 at the Central Congregational Church, under the auspices of Central League. Amelia Gray Clarke, pianist; Anna Mae Bowman, soprano; Jeanne Little Willdigg, violinist, and Wallace Cox, baritone, were the artists. G. C. T.

BRIEF ST. LOUIS SEASON OF BALLET

Three of the Four Performances by Diaghileff Troupe Poorly Attended

ST. LOUIS, March 11.—St. Louis was treated to its first sight of "ocular opera" when Serge de Diaghileff's Imperial Russian Ballet opened a season of four performances at the Odeon Monday night. The three performances on Monday and Tuesday were under the auspices of the St. Louis Grand Opera Committee, while the Wednesday evening performance was entirely under the direction of the producers. Outside of the opening performance the attendance was shamefully small for an attraction of this kind, and we were deprived of a number of novelties owing primarily to the unfitness of the Odeon stage.

Despite the fact that only three numbers appeared in Mr. Zach's fourteenth Symphony program, the concert was of unusual length. Excepting the encore of Fannie Bloomfield Zeisler, the soloist, the numbers were all of the modern school. For the symphony, Mr. Zach chose Sibelius's No. 1, in E Minor, Op. 39, which was given a deeply impressive reading. The Tchaikovsky Concerto for Piano, No. 1, in B Flat Minor, Op. 23, was gloriously played by the soloist. A great volume of applause from a very large audience rewarded the artist. Mme. Zeisler added Liszt's "Rakoczy March." John Alden Carpenter's "Adventures in a Perambulator" was liked so well last week that Mr. Zach, after many requests, repeated it, much to the merriment of the regular auditors.

Last Monday afternoon at the Sheldon Memorial Hall, there appeared Ossip Gabrilowitsch, the Russian pianist, with Paulo Gruppe, the young cellist of the St. Louis Symphony. It is needless to say that those fortunate enough to attend displayed utmost enthusiasm over the achievements of Mr. Gabrilowitsch. Mr. Gruppe's numbers were well chosen and he exhibited fluent technique, but was lacking in feeling and expression. Mr. Gruppe was accompanied by A. I. Epstein of this city, who as usual played faultlessly.

At the "Pop" Concert Sunday the soloist was Andre Polah, a Duluth violinist, who played the Concerto in E Minor, Op. 64, by Mendelssohn, in a way that was thoroughly convincing as to his ability as an artist. Mr. Polah is head of the music department of a college in Springfield, Mo. The orchestral numbers included Overture to "Merry Wives of Windsor," Nicolai; "Slumber Song" and "Aubade," Boile; "La Jota Aragonesa," Saint-Saëns; "Valse Triste," Lillebridge, and "Nutcracker Suite," Op. 71, Tchaikowsky.

Ernest R. Kroeger was guest conductor at the Kansas City Symphony Concert last Tuesday afternoon. He was invited to direct his overture, "Thanatopsis," and also played at a private recital at the home of Mrs. Hugh Ward.

The management of the Symphony Orchestra has begun early to make its plans for next season. Announcement has been made that Mischa Elman, Josef Hofmann, Pasquale Amato, Alma Gluck, Ernestine Schumann-Heink and Efreim Zimbalist have already been engaged as soloists. HERBERT W. COST.

Frederick Haywood Presents Artist Pupil, Jackson Kinsey

An unusually pleasing program was given at the Haywood Vocal and Operatic School on Friday evening, March 10, when Jackson C. Kinsey, soloist at the Lafayette Avenue Presbyterian Church, Brooklyn, sang a program of twelve songs by A. Walter Kramer, Philip

James, Marion Bauer, Burleigh, Stephenson, Seiler, Strauss and Wolf. A very large audience was present and Mr. Haywood received many well-merited congratulations upon the splendid work of his pupil. Corinne Wolerstein provided artistic accompaniments.

GILBERTÉ IN CLEVELAND

Composer Delights Large Audience With American Song Recital

CLEVELAND, Ohio, March 11.—A delightful recital of American songs was given by Hallet Gilberté at the Hotel Statler last week before an appreciative audience, that was enthusiastic in its appreciation of the singer-composer's offerings.

The same program was performed at a dinner musicale in Mr. Gilberté's honor given at the Country Club in Youngstown, Ohio, after which he was engaged to give a public recital next season. In addition to his own songs and those of a number of other well-known American composers, Mr. Gilberté sang two songs written especially for him, the "Serenade" of Harry Gilbert, and Claude Warford's "The Voice."

The program was as follows:

"Spring Serenade," "There, Little Girl, Don't Cry," "An Evening Song," "Two Roses," and "Forever and a Day," Gilberté; "Winter," Fay Foster; "A Plaint," Mary Helen Brown; "A Prayer," Caro Roma; "The Year's at the Spring," Mrs. Beach; "Youth," "A Valentine," "Song of the Canoe," and "Ah Love But a Day," Gilberté; "The Star," James Rogers; "I Shall Awake," A. Walter Kramer; "The Voice," Claude Warford; "Serenade," Harry Gilbert; "Good Morn," "To Her," "A Dusky Lullaby," "A Rose and a Dream," Gilberté.

Enthusiasm Marks Recital of Mischa Elman at Omaha

OMAHA, NEB., March 9.—At the Brandeis Theater on Sunday afternoon occurred the recital of Mischa Elman, the famous violinist. Mr. Elman was greeted by a large audience whose enthusiasm was conspicuous. A varied program, supplemented by many encores was given. Mr. Elman's playing was, as usual, characterized by beauty of tone and sanity of interpretation. He was ably supported by Walter H. Golde, at the piano. E. L. W.

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New York, March 18, 1916

THE POLITICIAN AND THE REPORTER

Some weeks ago, in an article entitled "The Shame of New York," we called attention to the situation with regard to municipal music in this city. We showed that under the existing administration the appropriation had been cut to a miserable \$30,000 a year, so that the music in the parks and on the piers, which had cheered the people in the summer days, had almost been eliminated.

In the course of this article we also showed how ridiculous such efforts of economy are, when compared with the millions that are wasted and other millions that are not collected by the city government. In connection with the article we published an interview with Commissioner Ward of the Park Department, who spoke quite frankly about the matter.

The issue raised by us and the views we expressed were taken up in an editorial in the New York Evening Journal, written by the distinguished poet and essayist, Ella Wheeler Wilcox.

The result of the publicity given the matter—which, by the bye, showed that New York, with all its wealth, enterprise and supposed culture, was twenty-fifth on the list of cities in this country with regard to what it did for music for the people—was, that Commissioner Ward was subjected, no doubt, to criticism at the hands of his political associates and by Mayor Mitchel and so wrote a letter to us, in which he virtually denied the truth of the statements made in the interview with him. This letter we published last week.

Now, the interview with him was written by Mr. Kenneth S. Clark, who has been with this paper for some time—and who, we may add, is a graduate of Princeton University. He is known among a large circle, and particularly among musical people, as an exceedingly careful man. He has the absolute confidence of the editor of this paper.

Mr. Cabot Ward, the Park Commissioner, in his letter to us, makes two main points: The first, that he thought he was speaking to a representative of this paper but on behalf of the Music Publishers' Association. This point has been already disposed of by the Music Publishers' Association and by Mr. Clark and so needs no discussion.

Mr. Ward further accuses our reporter of breach of good faith.

This brings up the question of the relations of politicians to the reporters of the press. It is the experience of the oldest editors and publishers in this country that out of every hundred cases where a politician disputes the accuracy of an interview and accuses the reporter of bad faith, in ninety-nine cases the reporter is telling the truth, one of the reasons being that every reporter knows that once convicted of being unreliable he would promptly lose his job. The politician has simply discovered, after his interview, that it did not work out the way he expected, so there is only one recourse for him: to deny what he said.

The trouble lies in this: that the average politician is a composite: there is the man, and there is the politician. When the man speaks and tells the truth, the politician finds out, afterward, that he has made trouble for himself. Consequently, his only way out is to throw the onus upon the reporter and deny, as a politician, what he said as a man.

In other words, he sacrifices his manhood to political expediency.

One further point which is of interest is that the reporter of MUSICAL AMERICA, in his answer, in our last issue, to Mr. Ward, when Mr. Ward was asked whether Borough President Marks was favorable to the cause of municipal music (which expression of opinion, by Mr. Ward, the reporter did not use in his original interview) quotes Mr. Ward as saying: "Mr. Marks might tell you he is—for publication—but not if you asked him for help in raising the appropriation for music!"

This matter has some importance, for the reason that it is well for those who voted for Mr. Marks, and who have always considered him as a broad-minded business man, more representative of the city of New York than many of his associates in the municipal government, to know this.

According to Commissioner Ward, Mr. Marks has been saying one thing and meaning another. In other words, he has played a double game. So that the issue between Commissioner Ward and our reporter having been settled there has arisen another issue—namely, between Commissioner Ward and Borough President Marks.

Meanwhile the main facts as given in this paper as to "the Shame of New York" in virtually eliminating the appropriation for municipal music, remain undisputed.

BOOKS ON INDIAN MUSIC

A correspondent inquired of MUSICAL AMERICA recently where she might find a book on American Indian music, and various available works were recommended to her covering different aspects of the subject.

This is a question which comes up not infrequently to all who are supposed to have more or less authoritative knowledge of the subject, and just as frequently the said authority has to rummage among his incomplete store of knowledge to find a few books worth recommending.

The subject has grown to such proportions at the present time, and the interest in it has become so widespread, that it is desirable that a thorough and adequate collation should be made, not only of books on the matter, but as well of the many compositions which now exist upon Indian themes. This would be no slight labor, but the publication of such a list, or monograph, would be welcomed by many persons throughout the country.

It is to be wished that someone may feel inspired to undertake this work, and take measures to make the results of it known to the musical public.

PERSONALITIES



Photo Press Illustrating Service, N. Y.

Marcella Craft "At Home"

One of the artistic triumphs of the season was recorded a fortnight ago in Chicago when Marcella Craft, the popular American soprano, appeared with the Chicago Symphony Orchestra singing an aria from Richard Strauss's "Salomé" in a manner that aroused the Chicago critics to unusual outbursts of praise. Miss Craft is shown in the accompanying illustration in her New York apartment.

Seagle—Oscar Seagle, the popular American baritone, recently made two new records of sacred songs for the Columbia Graphophone Company. "Lead, Kindly Light," and "Nearer My God to Thee" are the new records.

Carpenter—It is stated that Mr. and Mrs. John Alden Carpenter have rented a house near Washington Square, New York, and that for the present the former, who is the distinguished Chicago composer, will divide his time between the two cities.

Shelley—Howard Shelley, former press representative of the Chicago-Philadelphia Opera Company, Century Opera Company and other important musical organizations, is now associated with theatrical enterprises in Pittsburgh.

Bori—Although, after her long rest, Lucrezia Bori will undoubtedly be able to take her place in the operatic world again next year, opera lovers have learned with profound regret that she will be unable to appear at the Metropolitan this season. The young Spanish prima donna has been sorely missed.

Pollak—Egon Pollak, Wagnerian conductor of the Chicago Opera, is in New York awaiting England's assurance of safe conduct to his post as opera conductor at Frankfurt-on-Main.

Arkadij—Anne Arkadij believes there should be a society for the suppression of hostesses who invite guests, who are professional singers or musicians, to "sing or play something." "They might as well ask a civil engineer, who was a guest, to build a little bridge in the back yard," says the American *liedersinger*, who is gifted with an abundant fund of seeing the humorous side of things.

Viafora—Gina Ciaparelli-Viafora, the gifted soprano, gave a dinner at the Italian National Club, New York, on March 7, among the guests being Mr. Bordoni, the musical manager, of Montreal; Charlie Chaplin, the "movie" comedian, and his brother, Syd Chaplin, and John R. Freuler, president of the Mutual Film Company, and Mrs. Freuler.

Guilbert—Dana Burnet of the *Evening Sun* recently asked Mme. Yvette Guilbert for her views on the intricate subject of the women of New York. "The streets this year," she said, among other things, "are filled with very small women. I notice the lack of those handsome, tall, decorative Americans of twenty years ago. The new generation is shorter in the legs."

Leginska—Apropos of her recent quieting of her Bangor audience when the lights went out, Ethel Leginska was asked: "Why did you keep on playing when there was no light?" She replied: "I once had a very vivid dream. I seemed to be playing in a great hall, or crowded theater, when suddenly the lights went out; there was a panic, and I could see the bodies of the dead. And I made up my mind that there shall never be a panic while I am on the stage, if I can prevent it."

Campanari—Mr. and Mrs. Giuseppe Campanari held a reception at their house, 668 West End Avenue, March 9, in celebration of the birthday anniversary of their son, Christopher Campanari. Many musicians were in the company, which included Mr. and Mrs. Pasquale Amato, Enrico Caruso, Andres de Seguro, Mr. and Mrs. Leon Rothier, Luca Botta, Henri Scott, Aline Van Barentzen, Mr. and Mrs. Giorgio Polacco, Alma Hass, Gladys Gilmore, Rinaldo Stroppa-Quaglia, the Misses Marina and Gina Campanari and Mr. and Mrs. J. D. Hass.



CLARENCE WHITEHILL

Photo by Matzene

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POINT and COUNTERPOINT

THE other day while visiting relatives in Philadelphia, Arthur Hartmann played a bit on his fiddle, after recounting his exciting days in Paris. His music brought the Polish housemaid to the door of the room. She listened with deep silence, but when he had finished, she said:

"Watzs ze madyer wit zhat moosick? Wy, dot mak mee feel lahk ven some-odyz iss died."

"You didn't seem to enjoy your wife's musicale."

"No; I got confused, as usual. I never remember that a Cremona isn't something you eat, and that a meringue isn't something you play on."

A note from a San Diego correspondent of the *Pacific Coast Musician*, and the editor's comment:

A thrilling scene in one of our local theaters recently depicted a murder. At the investigation, Carrie Jacobs-Bond's "A Perfect Day," was feelingly played, while the murderer confessed, took poison and expired. This was less fitting than the hymn, "O Happy Day," the tune of which is popularly adapted to "How Dry I am," unwittingly played during a communion service at a fashionable Pasadena Church, or, to note another instance, of "Pull for the Shore," said to have been played by an absent-minded organist at a baptismal service at a Milwaukee Baptist Church.—(Ed.)

"In the Newspaper Office," evidently of the same paper, is the scene of the following:

"Snap and flexibility characterize the performance of the new band," wrote the music critic.

"Presumably a rubber, not a brass band," commented the copy reader.

Another Los Angeles paper, the *Music Student*, again supplies us with items, namely, the three following:

Donizetti once remarked, "I have so many melodies teeming in my head that I lose one every time I sneeze." It is a pity he could not infect some of the modern composers with his influenza.

Years ago a New York religious journal reported that "Dr. D—rosch successfully conducted Wagner's 'Götterdämmerung,' and later referred to Berlioz's 'D—ation of Faust'—thus preserving the morality of its columns.

Theater manager to orchestra director: "Why did you play that high-brow 'Fire Music' from 'Walküre'?"

Director: "Well, you said you wanted some light music, didn't you?"

Concert Singer: "I am thinking of touring South Africa next year."

Best Friend: "Take my advice and don't. An ostrich egg weighs two or three pounds, you know."—Philadelphia *Edger*.

At the Music Shop

She—"What key do you want this in?" He—"Any key that will fit our piano."—Cornell "Widow."

'ARK! 'ARK!

A grand opera entitled "Noah" is announced from the other side. More stuff about preparedness, probably.—Boston "Daily Advertiser."

The caption was appended by Dana Burnett in the New York *Evening Sun*.

So the waiters are rebelling at the temperance song crusade of the New York Health Department! They say that the liquid notes of the songs send their tips to a watery grave, as the *Evening Telegram* phrases it. As one waiter observed, "Sing Me a Song of the Sunny House."

A musical director tells *Everybody's* about the behavior of a young girl at a reception given to Schumann-Heink. The young woman had often expressed to the hostess her intense desire to meet the contralto, whom she admired greatly. But when her turn came to be introduced she was so overcome that she lost her self-possession completely and, blushing deeply, managed to emit:

"You-er-er-you sing, I believe."

"Ethel is taking violin lessons."
"She is? Why, the poor girl hasn't the slightest ear for music."
"I know, but she has beautiful elbows."

We are told by Clyde W. Oplinger of Wadsworth, Ohio, that two men who had spent much money on the vocal education of their respective daughters were talking over the college careers of these daughters. One remarked, "Sometimes I feel like saying as Aaron did in the wilderness, 'Behold, I poured in the gold and there came out this calf!'"

Billy Sunday sums up the musical situations in churches with no small amount of foresight, says Franz C. Bornschein, as can be seen from this quip culled from a Baltimore sermon:

Good music will give the devil cold feet. I suppose that is the reason so many scraps start in the choir loft.

STRENGTHENS IMPRESSION OF PIANISTIC EMINENCE

Guiomar Novaes Again Proves in New York Recital That She Is an Artist of the First Order

At her second New York recital given in Aeolian Hall on Wednesday afternoon of last week Guiomar Novaes amply confirmed the impression she made at her debut two months earlier. The young Brazilian girl is a pianist of the first order. Musical to the finger tips, technically equipped to a remarkably fine degree, dowered with true imagination and fine poise, she lacks only the subtler element of poetic tenderness to achieve something very close to greatness. And doubtless this quality will develop in proper time—Miss Novaes being but slightly over twenty at present.

She played Beethoven's Sonata, "Les Adieux, l'Absence et le Retour," with a beauty of tone, well-balanced eloquence and cleanness of execution that won instant respect. Particularly excellent was the emotional inwardness and continence of the "Absence" section, which always suggests Wagner so intimately. In Chopin's B Minor Sonata she produced, on the whole, a less fortunate impression because of her failure to grasp so fully the tenderness of many of its moods. Yet it was a commendable performance from other standpoints. Later she played some Daquin and Couperin pieces delicately and closed with works by Saint-Saëns, Dubois, Philipp Oswald and Schubert. A large gathering that included many pianists of note applauded her with the utmost enthusiasm.

H. F. P.

Choirmaster Offers Boy Sopranos in Richmond Recital

RICHMOND, VA., March 10.—One of the most delightful song recitals by amateurs ever given in Richmond took place last Monday night at St. James Episcopal Church. J. J. Miller, A. G. O., organist and choirmaster of Christ Church, Norfolk, presented three of his soloists under the auspices of the Peterkin Guild. The singers were Paul Swope and Ellsworth Grumiaux, boy sopranos, and D. C. Carr, baritone.

W. G. O.

THE WEBER

THE human voice at its best is the very height of perfection in musical tone production. To equal this wonderful quality is the ideal of makers of musical instruments.

Of course the character of a piano tone cannot be absolutely vocal. But the inspiring beauty of the Weber tone can only be compared with the perfection of the voice of a Caruso or a Melba.

There is a wonderful evenness of scale, a volume that is astounding—a vibrant, magnetic, appealing quality. And the rich, sonorous notes breathe forth from the instrument with the smoothness and freedom of organ tones.

Certainly the beauty and perfection of the Weber "voice" is unequalled in present-day piano making art.

THE WEBER PIANO COMPANY AEOLIAN HALL

29-31-33 West 42nd St., New York City

A MACDOWELL RECEPTION

Portland (Ore.) Honors Composer's Widow—A Violin "Prodigy"

PORTLAND, ORE., March 6.—Among the honored guests in Portland during the week was Mrs. Edward A. MacDowell, who came at the request of the MacDowell Club to tell of the work of the MacDowell Memorial Association at Peterboro, N. H. On Monday afternoon she was a dinner guest of the Professional Woman's League at the University Club. In the evening a reception was given her by the MacDowell Club at the home of Mrs. Helen Ladd Corbett, and on Tuesday morning she gave a talk to the students at Reed College and in the evening a lecture-recital to the members of the MacDowell Club and their guests at the Benson Hotel. At the reception on Monday evening, Mrs. Delphine Marx sang a group of songs, with Constance Piper accompanist.

The annual concert of the Monday Musical Club was given on Tuesday at the Lincoln Auditorium and was in every way a success. Lucien E. Becker, the musical director, was in charge and the chorus did splendid work. Soloists who appeared were Christian Pool, 'cellist, and Albert Creitz, a young violinist of exceptional talent. The work of both was greatly enjoyed. A trio by Mrs. E. L. Knight, violin; Mr. Pool, 'cello, and Mr. Becker, piano, was a rare treat.

Barbara Lull, nine years old, appeared on a program at Masonic Temple on Sat-

urday afternoon, arousing such enthusiasm with her violin playing as has seldom been witnessed in Portland. Among her numbers was a difficult De Beriot Concerto, which it seems incredible that such a tiny lady could attempt, but she played it with skill and finish. Little Barbara is the youngest member of the MacDowell Club, and when Maud Powell was last here Barbara played for her. Mme. Powell expressed her surprise and pleasure in glowing terms and prophesied a brilliant future for the wee maiden. Until recently her mother has been her only teacher, but she is now studying with Mme. June Reed.

H. C.

'Cellist and Singer to Wed

WILMINGTON, DEL., March 4.—Edgar Franz Kuschau, of this city, has announced his engagement to Beatrice Droge, of New York. Miss Droge's father was first 'cellist at the Metropolitan Opera House until his death last May. She is an accomplished pianist and singer. Mr. Kuschau is a 'cellist of much ability.

Kind Words From London

To the Editor of MUSICAL AMERICA:

I take much pleasure in enclosing you my subscription for the coming year of your very interesting paper.

Yours faithfully,

J. HARTL.

London, W. C., Feb. 17, 1916.



ZABETTA BRENSKA

MEZZO-SOPRANO

UNDER DIRECTION OF
HAENSEL & JONES, AEOLIAN HALL

"A vocalist of unusually fine taste and musical feeling"



Concerts
&—
Recitals

PADEREWSKI WITH BOSTON SYMPHONY

Plays Stojowski's Second Concerto for First Time in That City

Bureau of Musical America,
120 Boylston Street,
Boston, March 12, 1916.

PADEREWSKI played the Second Concerto of Sigismund Stojowski for the first time in Boston at the Symphony concerts of the 10th and 11th. The performance of this concerto glorified it, and the work itself, though not over substantial, is coherent and effective, with a brilliant piano part. It is based on themes, two of which have far more of a Celtic than a Polish character. The orchestration is not the most modern, but the orchestral part is composed with thought for a measure of symphonic development and real collaboration between the orchestra and the solo instrument. Mr. Paderewski played magnificently.

The audience, of course, applauded wildly, and the rule of no encores at Boston Symphony concerts was broken, as this rule always is broken when Mr. Paderewski plays. Mr. Stojowski was present. Mr. Paderewski led him to the edge of the platform, then Dr. Muck stepped over his rostrum and the three chiefly responsible for the performance shook hands and bowed to the delighted public. Dr. Muck's accompaniment cannot be forgotten. No conductor of whom we know is so remarkable in this respect. It is not only his marvelous alertness and sensitiveness to the intentions of the players, his sure control of the situation, etc., but also the exceptional fineness of ear with which Dr. Muck adjusts the volume and quality of his orchestral tone to the precise physical and musical needs of the player. There had been held an orchestral rehearsal of nearly four hours with the orchestral portion of the concerto, and some of these hours were passed in laboriously setting straight some complications due to copyists' mistakes, which appeared to have gone uncorrected in a previous performance in New York.

Sibelius Symphony Well Played

In performing Sibelius's Second Symphony, a colossal work which also stirred the audience to the bottom of its being, Dr. Muck restored original passages, some of which Mr. Fiedler had cut, apparently in the fear of boring his audience with an over-lengthy composition. He need not so have feared. The work is much more proportionate as it stands than when Mr. Fiedler conducted it, and is even more effective. On the other hand, the intentions of the composer were not precisely fulfilled as regarded the instrumentation, since in most passages the wind parts were doubled, and not always without undesirable thickness in the tone. It is true that Dr. Muck usually does employ an orchestra with

doubled wind parts, and in the Sibelius symphony there were measures which benefited materially from such procedure. Aside from this, and from the fact that the first movement of the symphony was much faster of the tempo most of us think of when this music is played, the performance was exceedingly dramatic, and the audience was fairly swept from its feet by the last two movements. Music indeed, of epic power, music battle-drunk and glorious with the promise of Walhalla.

Other concerts of last week were those of Aurora Lacroix, pianist, in Jordan Hall, on the 6th; John Powell, pianist, in Steinert Hall, on the 7th; the concert of the Apollo Club, Emil Mollenhauer, conductor, in Jordan Hall, on the evening of the 7th, of which there is an account in another place; the concert of the Longy Club in Jordan Hall, on the 9th; the piano recital of Cordelia Ayer Paine, in Steinert Hall, on the 11th. Miss Lacroix, a pupil of Carl Baermann and also of Antonette Szumowska, played the "Chromatic Fantasia" of Bach; Beethoven's "Appassionata" Sonata, Preludes and the F Minor Ballade of Chopin, and other pieces of Lendvai, Debussy and Fauré. She has a pleasing tone, though it is not large enough for Beethoven's Sonata, a purling scale, an entertaining style when the music is not too big in its proportions or profound in its spirit. Therefore, Miss Lacroix was heard at her best in small pieces by Scarlatti and Gossec, in certain of the Chopin preludes and in the pieces at the end of her program.

Mr. Powell played an early Beethoven sonata—the one in A Major—in an uninteresting and rather colorless manner. It did not seem that this music of the early Beethoven, of Mozart and Haydn rather than Beethoven, interested Mr. Powell particularly. His performance was conscientious but little else. But he played Schumann's "Forest Scenes" in an intimate and poetical manner. This was also true of the Mendelssohn Scherzo in E Minor, of Chopin's remarkable Mazurka in A Minor. But the performance of the A Flat Major Polonaise left something to be desired, both as concerned continuity of thought and quality of tone.

Longy Club's Concert

The Longy Club played Josef Holbrooke's Sextet for flute, oboe, clarinet, horn, bassoon and piano; Reger's Trio, Op. 77 B, for flute, violin and viola, and Perillou's Divertissement, for two flutes, two oboes, two clarinets, two bassoons, four horns, consisting of four movements, entitled Conte, Muet, Chasse, Bourrée. The club was assisted by Messrs. Tak, violinist; Ferir, viola; Wendler and Wresch, horns.

What is there that remains unsaid of the performances of this band of first-class virtuosi and musicians, performances among the most distinctive features of the musical season in Boston. Few, indeed, can fail to learn something of profit and of pleasure from the concerts of the Longy Club, whether as concerns the capacities of wind instruments or questions of interpretation. The

audience was of good size and the applause was hearty. Miss Paine played pieces by Mendelssohn, Schumann, Rachmaninoff, Hahn, Goldstein, Grimsfeld and Chopin. She has evidently been a careful and earnest student and has qualities which should insure her success.

OLIN DOWNES.

OPERA FOR ROCHESTER

Small Audiences Attend—Louise Cox and Paul Reimers in Recital

ROCHESTER, N. Y., March 9. — The Manhattan Grand Opera Company, under the direction of Deborah Byrne, gave two performances each of "Carmen" and "Faust" at the Lyceum Theater on the 6th, 7th and 8th, with a matinée on the 8th. The operas were given in English and were well sung and acted, and it is to be regretted that they did not attract larger audiences. Although all the singers did well, two might be mentioned, Alan Turner and Forrest Lennon, whose voices were especially agreeable and whose acting was artistic and sincere.

On Monday evening, March 6, the last concert of the Tuesday Musicale Evening Series was given at Convention Hall to a very moderate-sized audience, owing to the bad weather. The artists were Louise Cox, soprano, and Paul Reimers, tenor. Miss Cox's fresh sweet voice and charming stage presence were much enjoyed. Mr. Reimers' voice is not large, but is beautifully used and his fine interpretations, together with the droll remarks with which he prefaced some of his German songs, were highly delightful.

On Tuesday evening, in the Recital Hall of the Fine Arts Building, Robert Braun, head of the Braun School of Music of Pottsville, Pa., gave a lecture recital on a proposed standardization of piano instruction. The title of the lecture was "The Progressive Series of Piano Lessons and Its Relation to Standardization," and Professor Braun interspersed his talk with selections from Sibelius, Tchaikowsky, Grieg and other composers. In addition to this address there were talks by Walter H. Carter, organist at Christ Episcopal Church, and P. D. Cone, Eastern manager for the Arts Publishing Society of St. Louis. About 200 music teachers were present.

M. E. W.

A BEETHOVEN PROGRAM IN ST. PAUL SERIES

Minneapolis Orchestra Gives First Concert There Since Its Tour of South and East

ST. PAUL, March 10.—The tenth of the Institute series of symphony concerts by the Minneapolis Symphony Orchestra was played in the Auditorium last night. The month's interim since the last appearance of this organization, occasioned by its mid-winter tour through the South and East, seems to have whetted the appetites of music-lovers, for the audience was far larger than at preceding concerts. There was live enthusiasm, also, in the cordial welcome accorded Mr. Oberhoffer, and in the response to the orchestra's performance of Beethoven's "Coriolanus" Overture and "Eroica" Symphony. For every one who found "excess of sentiment" in a reading "too romantic" (and there were those), there were scores who found artistic and satisfactory balance in a performance marked by intelligent appreciation of classic design and due reverence for the embodied spirit.

Harold Bauer was the soloist. His number was the "Emperor" Concerto. Soloist and conductor were of one accord in mood and purpose and the audience was keenly appreciative and so expressed itself. A Saint-Saëns transcription of a theme from Gluck's "Alceste," played as an encore, closed the program.

F. L. C. B.

Notable Artists in Concert to Aid Fund for Italian Theater

To obtain funds for the foundation of a permanent Italian dramatic theater in New York, Eduardo Perris, General Representative in the United States and Canada for the Casa Sonzogno of Milan, announces the first of a series of concerts, under distinguished patronage, on Saturday evening, March 18, at the Waldorf-Astoria. Mr. Perris announces the following performers for the first concert: Maria Barrientos, Gina Ciaparelli-Viafora, Giovanni Martino, Lucien Muratore, Luisa Villani, Wassily Besekirsky, Rosina Galli, G. Bonfiglio; conductors, E. Titta Ruffo, Joseph Knecht, Carlo Peroni, Cesare Sodero.

PRINCETON'S ORCHESTRA GIVES NEW YORK CONCERT

Excellent Work by Student Players—Basso Heyniger Proves a Singer of Great Possibilities

Having already won the first prize in the Intercollegiate Glee Club contest, Princeton sent its Orphic Order Orchestra to New York on March 13 to make further conquests in a concert at the Hotel McAlpin. Under the able leadership of Lee West Sellers, its conductor, this symphonic body of undergraduates offered the following program:

Luigini, Ballet Egyptian: Sarasate, "Zigeunerweisen," W. M. Phelps, soloist; Rubinstein, "Kammenoi Ostrow," Tchaikowsky, Allegro con Grazia, from "Pathetic" Symphony, and Andante Cantabile, from String Quartet, Op. 11; Verdi, "Il lacerato spirito," from "Simone Boccanegra," C. L. Heyniger, soloist; Schubert, "Marche Militaire."

Mr. Sellers gained commendable results with the orchestra, especially in the Andante Cantabile, played by the string section, and in the Allegretto of the Luigini ballet.

In no concert hall or opera house of New York will one hear a basso of greater potentialities than Mr. Heyniger. There seems to be no reason why this young college man could not make a commanding success on the operatic stage, for he has a physique that is indeed heroic, a voice of great resonance and

power, a wide range and an innate dramatic sense. His singing was so warmly approved that he was forced to add three encores. Concertmaster Phelps was also heartily applauded and he gave Kreisler's "Schön Rosmarin" as an extra.

K. S. C.

PROVIDENCE PIANIST HEARD

Stuart Ross in Recital—Clubs Plan to Aid Orchestra

PROVIDENCE, R. I., March 6.—Stuart Ross, pianist of unusual musical ability, gave a recital in Memorial Hall Monday evening before a good-sized audience. Mr. Ross's only teacher has been Mme. Avis Bliven-Charbonnel.

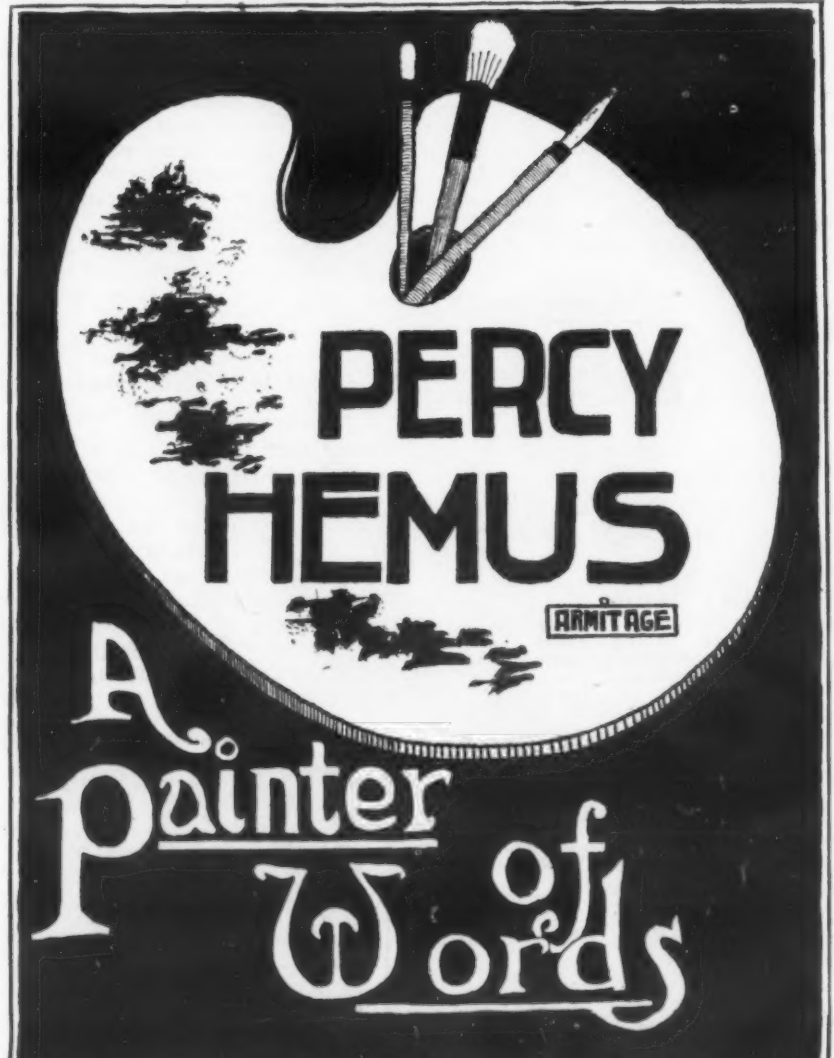
The Monday Morning Musical Club met this week at the home of Mrs. Merwin White. An enjoyable program was given by Mrs. Charles W. Bubier, Helen Sanborn, Helen Grant, Mrs. Richard W. Blanding, Jessie Chace and Mrs. James A. Otis.

The MacDowell Club met on Monday afternoon at the home of Mrs. Mark N. Bennett. Mrs. George S. Matthews asked the members of the club to give their support to the Providence Symphony Orchestra. Through John C. Freund's visit to Providence and his fine address and personal subscription to the Providence Symphony fund, much interest has been aroused. Mrs. James Whitehouse read an interesting paper on MacDowell, and some of his works were given.

G. F. H.

A Voice Beautiful A Voice Alluring A Voice Thrilling

The Eminent American Baritone



PERCY HEMUS

A Painter of Words

"The Master Interpreter"

NOW BOOKING—SECRETARY HEMUS—STUDIOS

64 East 34th Street, NEW YORK

JOMELLI GOT \$700; NOTHING FOR BABIES

Second Performance by Portland
Opera Singers Wipes Out
Previous Deficit

PORTLAND, ORE., March 1.—Early last month the Portland Operatic Association gave a performance of "Romeo and Juliet" for the benefit of the Baby Home, with Mme. Jeanne Jomelli singing *Juliet* at \$700 for the performance. After the receipts were checked up it transpired that these were less than the expenses, leaving the Baby Home management with a deficit of \$450.

The Portland News tells the circumstance as follows:

"When Mme. Jomelli's manager saw the small audiences he lost no time in jumping the Baby Home trustees for a check. Collaring one of the trustees while the show was going on, the manager demanded \$700. The trustees asked him to wait until the receipts had been counted up. 'I want the check right now,' the manager exclaimed, and he got it."

To make up the deficit, the Opera Association repeated the Gounod opera on Thursday evening, Feb. 24, with Mrs. Jane Burns Albert as *Juliet*. There was a large audience and the \$450 deficit was

wiped out and something added to the Baby Home treasury. Mrs. Albert learned the rôle in two weeks and her admirable interpretation won her many



—Photo by Bushnell

Mrs. Jane Burns Albert as "Juliet"

admirers. Others appearing in the principal rôles were Shirley D. Parker as *Tybalt* and Mr. Hoose as *Romeo*. Robert Corruccini conducted in splendid fashion an orchestra of thirty players. H. C.

SINGS FOR LEGISLATORS

Christine Miller Has Brilliant Audience
in Richmond Recital

RICHMOND, VA., March 10.—Christine Miller, the noted contralto, delighted a large audience here last Monday evening when she gave a song recital at the opening of the new home of the Woman's Club. Earle Mitchell did excellent work as accompanist to the singer. In addition to the club members many members of the Legislature, which is in session in Richmond, were present as honor guests of the occasion.

Miss Miller was in excellent voice and

she won her audience at once by her beautiful singing and gracious manner. She granted many encores, and the audience was most enthusiastic when at the close she sang with wonderful feeling and effect "Annie Laurie."

W. G. O.

New York Artists Give Program for
Sing Sing Prisoners

Mme. Clarissa Coudert (Mrs. Condé Nast), soprano; Jacques Kasner, violinist, and Richard Epstein, pianist, were the soloists appearing on Tuesday evening, March 14, in a concert arranged by Martha Maynard for the prisoners at Sing Sing.

Helen Allen Hunt Exerts Vital Force in Boston's Music Life

BOSTON, March 11.—One of the most interesting singers now resident in Boston is Helen Allen Hunt. She is one of the members of the community who, not content with plodding along a path of routine, has reached out and upheld artistic standards which have exerted a real influence in the musical life of the city. Mrs. Hunt's annual song recitals are anticipated by professionals as well as amateurs of music, because of the novelty and the value of her programs, and her exceptional accomplishments as a vocalist and interpreter.

Mrs. Hunt received practically her entire musical education in America, and her musical activities have centered about Boston. She owes her present position to her endless enthusiasm for her work, and to the perseverance and the will-power which she brought to bear during early years when she encountered more opposition than encouragement from those about her. During these years she earned her musical education. She has never received instruction as a gift, and she believes that such gifts are likely in the end to work out to the disadvantage of the student.

Always a Student

She has developed her voice to such excellent advantage that her concerts in various cities of the United States have been warmly praised by authoritative critics from a tonal as well as from an interpretative standpoint. Mrs. Hunt is also an unusually successful teacher. It is significant that in accordance with her own ambitions and ideals she is still, and always will be, a most diligent and inquiring student.

"The singer," says she, "should never forget the necessity of criticism, by practical musicians, and also by an intelligent and impersonal public. It is very difficult to hear one's self as others hear one. I work constantly with a remarkable teacher, Isidor Luckstone. Whenever there is a free day in the winter I visit

him at his studio in New York. In the summer I generally pick up my tent and dwell where I can have a daily lesson from him. After that preparation comes the public concert. The public means more to the artist than any other one element in his career. We should never dispense with good, severe criticism from a teacher, and we should never fail to acknowledge all that our audiences do for us."

As Church Singer

Mrs. Hunt first commenced to study music in a desultory manner when as a girl of sixteen she made a short visit to Italy. She soon returned to this country and commenced to study in earnest. During her student years she sang in several churches, and she held the position of soloist in the First Church of Christ Scientist in Boston for ten years. She studied for several seasons with Gertrude Franklin Salisbury of Boston. Then she went to Mr. Luckstone.

In addition to her long experience as a church singer and her recitals in Boston, Mrs. Hunt has appeared as soloist with the Boston Symphony Orchestra, the Handel and Haydn Society and other important organizations in Boston, and has appeared in concert with distinction in New York, Chicago and other cities of the East. She is now in the midst of an unusually busy season, at the close of which her activities will continue at Cornell University, Ithaca, N. Y., where she has been engaged as the teacher of voice for the summer session at this college. A part of Mrs. Hunt's duties at the Cornell summer session, will consist of a series of daily lectures. W. H. L.

Suffragists Will Tour Western States
on Opera Receipts

The \$8,000 raised by the presentation of the operetta, "Melinda and Her Sisters," the first and only suffrage opera, which was given in New York this season, will be used to defray the expenses of Congressional Union delegates through the Western States.

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"Mr. Samoiloff is a great barytone and teacher."



ZEROLA

"Lazar S. Samoiloff has a splendid baritone voice, sings with splendid schooling, and is a great artist and teacher."

Lazar S. Samoiloff, who has been a successful baritone and teacher in Europe, where many of his pupils are prominent in the foremost opera houses, is teaching singing for opera, concert and church, in Carnegie Hall, New York.

NEW MUSIC—VOCAL AND INSTRUMENTAL

ALMOST synchronously with its collection of the favorite songs of Julia Culp and Elena Gerhardt, the Oliver Ditson Company issues in two volumes the French songs that find most favor with Emma Calvé.* Of course, a singer's preference is seldom a trustworthy guide to the musical value of a song, as the majority of recitals only too clearly demonstrate. But the average individual does not generally relish this fact, hence the amount of lyrical trash that is current. Innumerable singers of artistic eminence prove almost constantly the sententious statement of Maurice Renaud that "les musiciens n'aiment pas les chefs d'oeuvres." Hence a publication like the present is a sort of confession of artistic faith on the part of the compiler. The public must use its good judgment and not accept such a *recueil* as an infallible guide.

However, there are some real gems among the French songs which the great soprano loves. At the end of each volume she offers a group of songs that her grandmother used to sing. These include some of the most interesting matter of the collection, among them some lovely and ancient Provençal folk songs, Méhul's stirring "Chant du Départ"—a war song most appropriate to-day—some delightful eighteenth century airs, and Berat's "Souvenirs de Lisette" which Yvette Guilbert does so incomparably.

For the rest Mme. Calvé's selections are generally good; the standard of merit may be rated as high. Her operatic tendencies show themselves in the inclusion of such things as the "Carmen" Habanera, an aria from the "Pearl Fishers," Gounod's "O ma lyre immortelle," and the "Dream" from "Manon." For a feminine interpretation of this tenor number we do not greatly care. Nor do we agree with Mme. Calvé in her implied estimate of the songs of Gounod she has selected, or in those of Lalo and Berlioz. On the other hand the volumes contain excellent matter by Debussy, Fauré, Duparc (one of the greatest song writing geniuses of modern times), César Franck, Chausson (his "Chanson Perpetuelle" is superb), Delibes, Godard, d'Indy, Massenet and Saint-Saëns.

Broadly speaking the supply of songs reveals a judgment and musical discrimination that give it a more significant value than a compilation of lyrics effective only in an *ad captandum* sense.

H. F. P.

THERE is consummate craft in the six single fugues for piano of Horace Wadham Nicholl, published lately by G. Schirmer.† These six (they are issued separately) constitute a portion of this composer's twelve concert preludes and fugues, Op. 31. Here follow the separate designations: No. 1, E Major (Cantilena and Fugue); No. 2, D Major (Alla Corale and Fugue); No. 3, A Minor (Quasi Capriccio and Fugue); No. 4, F Major (Quasi Overture and Fugue); No. 5, D Flat Major (Quasi Intermezzo and Fugue); No. 6, E Minor (Quasi Barcarola and Fugue).

It is far from simple to single out any one of these from its fellows in order to accord it special praise. They are all permeated with dignity, breadth, color, power. Mr. Nicholl (we believe he is an American) has produced music so genuine and virile, so different from the multitude brought forth each month by his contemporaries, that one finds it difficult to discuss his products with any reasonable show of temperance. Some may find

*"My Favorite French Songs." By Emma Calvé. In two volumes. For high voice. Published by the Oliver Ditson Co., Boston. Price, one dollar.

†"SIX SINGLE FUGUES." For Piano. By Henry Wadham Nicholl. Published by G. Schirmer, New York. Price, each, \$1.00.

them scholarly; they are, yet his is no pedant's pen. Certainly, most pianists would describe them as difficult. But a good Bach player, and especially a devout Bach player, will revel in their fecund invention. The counterpoint is truly exceptional.

Consider the bracing "Overture" which precedes the fourth fugue. Here are rhythm, harmony, verve; they are as spontaneous as they are uncommon. Or the grandeur, the prodigious proportions of the *Lento, e con molto maestà*, which opens Number Two. What true organ music is this, and how magnificently it is handled! Surely every lover of serious piano music will do well to investigate Mr. Nicholl's works. They are as fine new wines in old flagons.

THE composer of "The Bird of the Wilderness," Edward Horsman, recently increased his rather slim output with two songs for a high voice. They are called "The Shepherdess" (words by Alice Meynell, the English poet), and "La Vie," after the tiny verse by Verlaine.‡ The writer prefers the first-named, for in his opinion it expresses the sentiment more happily and individually. Mr. Horsman tries to exist without poaching on foreign preserves. Usually he succeeds quite well. There is nothing disjointed, nor are there coaxed effects in this "Shepherdess." She is a placid lady, "circumspect and right," and Mr. Horsman hymns her in gentlest, most respectful accents. The song is pastorale, and, at least in some portions, is inspired.

The doleful Verlaine philosophy of life—"we live, we love awhile, then all is hateful: and then—farewell"—is not so strikingly expressed in Mr. Horsman's conception. The rhythm is rather commonplace, and, so far as mood is concerned, there is none of that deadly world weariness which stains the poem. It is too nondescript, this song: it might rather have been a reflection of some transient emotion than the utterance of one for whom life is a cancer. The English version is by Dr. Theodore Baker.

"SIX Sketches from Hans Anderson's Fairy Tales" is the title of a little group of piano pieces by Karl Rosen-dorf, published by G. Ricordi & Co.§ In the writer's opinion, they belong with the very best of children's pieces. What if they are a sort of diluted Schumann? All honor to the man who contrives such a decoction without losing all individuality. The titles are inviting: "Thumbelina" is followed by "The Flax," then come in turn "The Elf Hill," "Great Klaus and Little Klaus," "Little Tuk" and "The Storks."

All are of about second-grade difficulty, or rather, ease. "The Flax" is the simplest in the set; "The Storks" is perhaps the most taxing for little minds and fingers. The harmonies are by no means commonplace; in fact the pieces are really interesting and will be relished by the young. Everything is carefully done, the phrasing, fingering, printing, etc. A most attractive little book is this.

BOOK SEVEN in the Joseffy edition of Chopin, published by G. Schirmer, comprises the four scherzi and the famous F Minor Fantasy.¶ Such comment as has been applied in the past to specimens of Chopin in Joseffy's version hold with equal force in the case of this book. The work is thoroughly done, and obvi-

‡"THE SHEPHERDESS," "LA VIE." Two Songs for a High Voice, with Piano Accompaniment. By Edward Horsman. Published by G. Schirmer, New York. Prices, the first, 60 cents; the second, 50 cents.

§SIX SKETCHES FOR THE PIANO, from Hans Anderson's Fairy Tales. By Karl Rosen-dorf. Published by G. Ricordi & Company, New York. Price, 75 cents.

¶CHOPIN'S SCHERZI AND FANTASY. Edited by Rafael Joseffy. Published by G. Schirmer, New York. Price, 75 cents.

ously with respect for the composer's original ideas. James Honeker's preface is another of those profound and illuminating discourses which we have long been accustomed to expect from his pen. Of course, Mr. Honeker occasionally loses his sense of perspective and proportion when he comes to speak of Chopin's music. Why he should describe the march on page two of the Fantasy as *macabre* is difficult to understand. There is enough of the morbid in Chopin without dragging more in by the hair. But these things are between the usually incomparable Mr. Honeker and his audience. To include the Fantasy with the Scherzi was perhaps as convenient and logical an arrangement as any other. The volume forms part of the familiar Schirmer Library.

B. R.

OMAHA STUDENT RECITALS

Pupils of Alice Davis and Cecil Berryman on Many Programs

OMAHA, NEB., Feb. 24.—On Saturday afternoon a recital was given by the advanced pupils of Alice Virginia Davis and Cecil W. Berryman at their studio in the McCague Building. Miss Davis played the first movement of the Schumann Concerto in A Minor, with Mr. Berryman at the second piano. Jennie Undeland assisted with two violin solos.

A public recital was given by the junior students of these two artists at the Schmoller & Mueller Auditorium on the evening of Feb. 25. The participants were:

Lester Simon, Helon Condon, Alice Leslie, Ruth Katharine Oliver, Roberto Trimble, Erik Olsen, Lucy Hill, Millard Krasne, Helen Root, Charlotte Denny, Marjorie Pancoast, Marguerite Fallon, Marion Howe, Marjorie Smith and Mildred Mabery.

They gave a most interesting program, the excellence of their work reflecting credit on their teachers. Their offerings were well received by the large assemblage.

Mary Leslie, pupil of Mr. Berryman, and Gertrude Anne Miller and Mildred Mabery, pupils of Miss Davis, are among those selected to appear on the student program to be given before the Tuesday Morning Musical Club, at its next meeting.

MR. BREWER'S CHORUS HEARD

Brooklyn Apollos Have Mary Jordan as Soloist

The second of the Brooklyn Apollo Club's three private concerts was held in the Academy of Music on Feb. 29, when a stirring program was given under the direction of John Hyatt Brewer. The ninety male voices rang out fervently in the Welsh air, "Men of Harlech," "Viking Song," by Coleridge-Taylor; Sir Arthur Sullivan's "Ho, Jolly Jenkin," and "Bugle Song," by Arthur Foote, were likewise given performances of a most rousing order.

Mary Jordan, late of the Century Opera Company, was again soloist, her rich contralto evoking well-deserved praise. Mr. Brewer's "Our Own," written to her own text; "The Grey Wolf," by Burleigh, and "Long, Long Ago" were individually strong numbers. Lewis D. Zeidler, an Apollo member, sang "Ah! Moon of My Delight," by Liza Lehmann, in excellent style. The ensemble work was well up to the standard long maintained by this popular chorus, and warm enthusiasm, as always, was voiced by the big audience.

G. C. T.

Annual Examinations of Organists' Guild Scheduled for May 31

The American Guild of Organists, which was founded in 1896 by such distinguished musicians as John K. Paine, Dudley Buck, Horatio Parker, Arthur Foote, George W. Chadwick, E. R. Kroeger and others, will hold its annual examinations May 31, in New York, Boston, Philadelphia, Toronto, Detroit, Oberlin (Ohio), Cincinnati, Baltimore, Richmond, Atlanta, Chicago, St. Louis, Minneapolis, San Francisco, Los Angeles and other centers. The general examina-

ers are Professors Horatio Parker and Samuel A. Baldwin. Subjects comprise organ-playing, transposition, harmony, counterpoint, fugue, composition and orchestration (the latter for fellowship only). The Guild is divided into twenty-five chapters comprising more than 2000 members in the United States, Canada and Europe. There are about 100 Fellows and 275 Associates. Examinations for certificate of Fellow and Associate are held under the charter granted by Regents of University of State of New York. The Chairman of Examination Committee is Warren R. Hedden, 170 West Seventy-fifth Street, New York City.

MUCK PLAYERS FOR FESTIVAL

Boston Symphony to Return to Worcester—Mme. Peroux-Williams Heard

WORCESTER, MASS., March 1.—The Boston Symphony Orchestra, assisted by Mme. Peroux-Williams, soloist, brought the Ellis concert course, James F. Rock, manager, to a triumphant close before an audience of 1500 at Mechanics' Hall, Tuesday night. Florence Hinkle, who was scheduled to sing, was prevented through illness from appearing. The place of Dr. Karl Muck, director of the orchestra, was taken by Ernst Schmidt, assistant conductor. Mme. Peroux-Williams admirably filled the place of Miss Hinkle on the program and her work was appreciated, especially the Italian songs.

The program committee of the Worcester Musical Festival has announced the engagement of the Boston Symphony Orchestra for the Festival of 1916. The Boston Orchestra has played for the Worcester Festival for more than a score of years with the exception of last year, when players from the Philadelphia Orchestra appeared.

S. L. W.

PITTSBURGH ARTISTS HEARD

Local Performers Appear at Meeting of Musicians' Club

PITTSBURGH, PA., March 6.—Members of the Musicians' Club of this city held a meeting last week at the German Club, to which the members had the privilege of bringing wives or other guests. A program was given in which the following well known Pittsburgh artists appeared: Mrs. Marjorie Keil-Benton, soprano; Mrs. Jane Lang Grainger, contralto; Theodore Rentz, violin; Pierre de Backer, viola; Earl Truxell, piano; T. Carl Whitmer, accompanist. The program was opened by Messrs. Truxell and De Backer, with one of the late Fidelis Zitterbart's compositions. All of the participants gave a good account of themselves.

The second lecture-recital on the topic of "The Sonata and Its Development" was given last week at the Pittsburgh Musical Institute by Dallmeyer Russell, pianist. The numbers selected for this performance were Beethoven's Sonata, Op. 57, F Minor, and Liszt's Sonata in B Minor.

E. C. S.

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BISPHAM

EDDY BROWN GIVES WEALTH OF ENCORES

Violinist's Program Doubled by Extras—Marked Advance in Artistry

Eddy Brown gave his fourth violin recital in almost as many weeks at Æolian Hall on Sunday afternoon, March 12. A large, enthusiastic audience indicated the artist's growing popularity. At the end of an unusually short program, Mr. Brown was called upon to play so many encores that their total almost equaled the scheduled list.

With the exception of Sinding's A Minor Suite and Spohr's Eighth Concerto, all his numbers were of the lighter, popular type. Such numbers were:

"Melodie," Tschaikowsky; Fourteenth and Twenty-second Caprices of Paganini; Couperin's "Les petits moulins à vent," the "Gavotte Intermezzo" of Saar arranged by Mr. Brown and "La Ronde des Lutins," Bazzini.

The violinist took the lighter pieces as seriously as the Sinding and Spohr compositions, and played them with as much care and precision. Evidently Mr. Brown is finding himself, for he played with greater ease and freedom than at any of his previous appearances. As yet his manner appears to be a bit formal and cold, but his warm, full tone would contradict any statement to the effect that he lacked emotion in his playing. The Spohr Concerto was played brilliantly and with dazzling technique, especially the difficult double-stops in the cadenza. The Paganini-Brown Caprice No. 14, played for the first time, had pleasant pizzicato effects, but was not particularly consequential. Mr. Brown played the Bazzini number like a whirlwind and exhibited his remarkable technical equipment in all its phases.

George Falkenstein played the accompaniments artistically. H. B.

Dartmouth Hears Charles Morse in Organ Recital

HANOVER, N. H., March 6.—Charles H. Morse, professor of music at Dartmouth College, was heard in organ recital in Rollins Chapel on Sunday afternoon, Feb. 27. The program given covered a wide range of organ works by eminent French, German, English and American composers. Among the latter represented were S. B. Whitney, Arthur Foote and S. Tudor Strang.

CONCERT SUCCESSES BY TRIO OF YOUNG AMERICAN ARTISTS



Marie K. Fleming, Pianist; Ethel G. Fleming, Violinist; Florence L. Fleming, 'Cellist

THE members of the Fleming Trio, a group of young artists whose ages are nineteen, seventeen and fifteen years, are a conspicuous example of successful young artists whose musical training has been received in America.

Each member is an artist doing individual work of high order and together they form a delightful combination of musical talent. Their réper-toire includes

all the standard trios, arrangements and a wide variety of solos from the different periods and schools of composition. The three young musicians are sisters.

Among their recent engagements were those with the People's Musical League of The People's Institute, for which they played at Public Schools No. 39 and No. 27 of Manhattan, New York City, the Chaminade Club, Bay Ridge Reading Club, Chiropean Choral Club and many other organizations.

AID FLOOD SUFFERERS

San Diego (Cal.) Musicians Give Benefit Concerts

SAN DIEGO, CAL., Feb. 23.—What proved to be one of the most pleasing musical functions of the season was the presentation recently of the "Mikado" by an all-society cast for the sufferers from the recent floods. Many of the rôles were delightfully brought out and sung in a very charming manner. The work of Dr. Chatress-Martin in the rôle of Ko-Ko was the hit of the entire performance. Other principals were Jno. Z. Martin, Joseph Kendall, Otto Jeancon, Claus Spreckles, Margaret Getz, Mildred Needham, Mrs. J. Bledsoe and Mrs. L. L. Rowan.

Other benefits given for flood sufferers were under the auspices of the California Music Teachers' Association, given at the Spreckles Theater, and the ladies of St. Vincent's Church, in the ballroom of the Grant Hotel. Ethel Widener, pianist, accompanied all the artists, and was also at the piano during the rehearsals and the presentation of the "Mikado." W. F. R.

A new operatic setting of "Romeo and Juliet" has been made by an English composer named John Edward Barkworth.

GABRILOWITSCH ENDS HISTORICAL SERIES

Recital of Modern Music Brings Concerts to Close Before Big Audience

At Ossip Gabrilowitsch's sixth and last historical piano recital, at Æolian Hall, New York, on March 11, the hall was sold out and even seat room on the stage was at a premium. The artistic success achieved by the eminent Russian pianist was fully equal to the financial. Indeed, for one who plays old music with such uncommon sympathy, Mr. Gabrilowitsch gave a singularly fine interpretation to this wholly modern program of music by eighteen composers.

Mr. Gabrilowitsch's conception of Percy Grainger's "Shepherd's Hey" differs from the Australian composer's interpretation of his own spirited work. The Russian's playing is more delicate, more carefully chiseled and polished, but less crisp and masculine. The French moderns and his own countrymen found a splendid interpreter in Mr. Gabrilowitsch. And how lovely was his treatment of Grieg's popular "Schmetterling"!

In carrying to so triumphant a conclusion this arduous series of historical recitals, Mr. Gabrilowitsch has performed a feat that will not quickly be forgotten and one that should be accorded a high place by the annalist of New York's present concert season. B. R.

MCCORMACK IN BALTIMORE

Draws One of Largest Audiences Ever Assembled in Lyric Theater

BALTIMORE, March 3.—John McCormack, the celebrated Irish tenor, last night earned the distinction of drawing one of the largest attendances that have ever been assembled at the Lyric. He was presented by Mrs. Wilson Green, the Washington impresario. Donald McBeath, violinist, and Edwin Schneider, accompanist, assisted him.

Every song that Mr. McCormack interpreted came as a bit of pure joy to the listeners. Beginning with Handel and adding examples from Schubert, Schumann, Tschaikowsky and Rachmaninoff, the tenor gave the fullest manifestation of his vocal skill, and, needless to say, each song gave full measure of pleasure. But this appreciation seemed surpassed when Mr. McCormack delivered his group of Irish ballads, which have been so interestingly treated by Hughes.

Donald McBeath proved himself a violinist of fine ability, and the accompaniments by Edwin Schneider enabled both the other artists to give their best efforts. F. C. B.

Albert Spalding Scores in Exacting Program at Newark

NEWARK, N. J., March 6.—Albert Spalding, the American violinist, appeared here on Thursday evening, March 2, in a program that served to show the technical resources of his art. The Paganini D Major Concerto, the violinist's own arrangement of the Paganini "Campanella," the Wilhelmj arrangement of "Walter's Prize Song" from "Die Meistersinger" and Tartini's "Devil's Trill" were among the offerings that displayed the violinist's round tone and splendid bowing. Mr. Spalding has been engaged for a return appearance at Wallace Hall on March 31.

Fifty-two Weeks of Pleasure and Instruction

To the Editor of MUSICAL AMERICA:
Please accept check for fifty-two weeks of pleasure and instruction.
JULIA TAYLOR PARK.
Leechburg, Pa., March 6, 1916.

Recent ZOELLNER QUARTET Encomiums

Wichita, Kans.—Joint Recital with Thuel Burnham. Wichita Chorus Series.

Wichita Eagle, Feb. 17, 1916:

The memory of concert goes in Wichita hardly reaches back to any artist who played or sang three encores in succession, but that is what the Zoellners had to do before the audience was satisfied.

Des Moines, Ia.—De Luxe Concert Series.

The Register and Leader, Feb. 18, 1916:

The exquisite playing of the Zoellner String Quartet was of such merit as to rank them among the foremost quartets to be heard in this country. The many years of continuous rehearsing have brought a flawless ensemble and an elegance of style that cannot fail to delight the most exacting connoisseur.

Omaha, Neb.—Tuesday Morning Musical Club.

The Bee, Feb. 25, 1916:

This quartet has won a high place in the realm of chamber music and the large and exceptionally enthusiastic audience present experienced a rare treat. They have an assurance of ensemble vitality and keen musicianship and each one is an artist in his part.

Kansas City, Mo.—Fritschy Concert Series.

Kansas City Times, March 1, 1916:

The members of the Zoellner String Quartet, which appeared yesterday afternoon at the Shubert Theater with Yolando Mero, Hungarian pianist, were "raised" to play ensemble, and the quality of their performance was ample proof of these long years of close relationship. The Zoellners bring to their work a warmth and intimacy that no great quartet which ever visited us has achieved.

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REINALD WERRENATH
BARITONE

Concerning his appearance, on tour with Geraldine Farrar, this season, the Minneapolis Tribune says:
"Miss Farrar unselfishly challenges comparison with her own ability as concert artist by carrying with her one of the best baritones I have ever heard. Reinald Werrenath, the baritone, has sung here before; but since that appearance he has improved to an incredible degree, and he is now not only the possessor of an exceptionally beautiful voice, but a singer who unites rare intelligence and courageous artistry with his vocal ability."

MANAGEMENT—WOLFSOHN MUSICAL BUREAU



CIVIC ORCHESTRA DELIGHTS BALTIMORE

Large Audience Applauds Conductor Strube's Offerings—Philharmonic and Casals Heard

BALTIMORE, Md., March 10.—The second concert of the newly established Baltimore Symphony Orchestra, which bears the unique distinction of being maintained exclusively by the City of Baltimore, took place to-night at the Lyric before a capacity audience. As Gustav Strube made his entrance the applause betokened the high appreciation which the public has for his indefatigable energy in the moulding these new orchestral forces.

With the opening number, the overture to "Oberon" of Weber, the result of Mr. Strube's painstaking care became evident in a very convincing way. The effects displayed showed a fine precision of attack. In the "Unfinished Symphony" of Schubert, the work of every department was noteworthy, and the interpretation invited comparison with those of visiting orchestras. With two minor pieces, MacDowell's "To a Wild Rose" and Sibelius's "Valse Triste," the orchestra made a hearty appeal, and it gave a spirited interpretation of Rossini's Overture to "William Tell."

Thaddeus Rich, violinist and concertmaster of the Philadelphia Orchestra, was the soloist of the evening, being heard to great advantage in the Wieniawski Concerto.

Mrs. Herman Lewis will direct the Third American Tour, Season 1916-1917, of

Eleanor Spencer
PIANIST

Miss Spencer is now in Holland and will return to America in October, 1916.

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The Philharmonic Society of New York, under the direction of Josef Stransky, gave its third subscription concert at the Lyric Theater, on Wednesday evening, March 8, with Julia Culp, the Dutch *liedersinger*, as assisting soloist. An audience of fair proportions gave evidence of its appreciation of the rendition of the program. Mr. Stransky read the Bach D Major Suite, the Dvorak "Scherzo Capriccio," and the Fourth Symphony of Tchaikowsky in a highly characteristic style. His own songs, "Moonrise" and "Requiem" were sung by Mme. Culp in a manner that thrilled with its highly poetic significance. Mme. Culp, with the assistance of Coenraad V. Bos, at the piano, also gave ideal interpretations of a group of Brahms songs.

This being the last concert of the current season the question of another series next season seems to confront the management of the Philharmonic. Mr. Stransky, in a local press interview, gave out his delight at the caliber of this season's audiences, but seemed deeply distressed at the small number of patrons. He suggested that the gravity of the situation would be relieved if a local committee could be formed to undertake the gaining of a certain guarantee of about \$4,000, which with the income from the sale of seats would be sufficient to cover expenses of the three concerts.

The seventeenth Peabody recital was given Friday afternoon, March 10, by Pablo Casals, cellist and Jean Verd, pianist. The artistic performance gave great delight.

The fact that Baltimore likes good music was exemplified in striking fashion when the seats for the third concert of the Baltimore Municipal Symphony Orchestra concert were sold out in ninety minutes after the box office sale opened. This, in spite of Billy Sunday as a rival attraction, and the added handicap of the penitential season of Lent.

F. C. B.

GRAND RAPIDS OFFERS PRIZE

Award of \$100 for Setting of Michigan City's Hymn

GRAND RAPIDS, MICH., March 3.—The Civic Music Committee of the Association of Commerce of Grand Rapids, Mich., announces a contest with a prize of \$100 for the best musical setting for the Grand Rapids Civic Hymn. The composition is open to all. Conditions of the contest and a copy of the poem may be secured upon application to the Association of Commerce. All compositions submitted must be harmonized for four voices or parts, and not have been published or received public performance. The competition closes May 1, 1916. A competitor is entitled to submit more than one composition, but each must be in a separate envelope with a different *nom de plume* accompanying each composition. A committee of competent judges is being selected from prominent persons who are known in musical circles. The Civic Music Committee comprises:

Mrs. Wm. H. Loomis, Francis S. White, R. C. Butterfield, Henry E. Crow, H. A. J. Friedrich, Sr., Charles H. Mills, Samuel H. Ranck, John Duffy, Mrs. Caroline Brink, N. E. Degen.

BLIND BOY "SEES" OPERA

This Is Achieved Through Lecture of Havrah Hubbard

At the close of Havrah Hubbard's inspired talk on the "Meistersinger" before the National Opera Club of America at the Waldorf-Astoria, on March 9, a young boy, blind, led by his mother, came up to speak to Mr. Hubbard. The lad is struggling to get a musical education despite his tragic defect. "One of the saddest experiences of my life," said he, "is that I am unable to see opera, but as you have visualized it this afternoon, I no longer feel the loss because you have brought it all home to me almost better than if I were able to see the pictures."

Mr. Hubbard has frequently given talks at the Perkins Institute for the Blind, Watertown, Mass.

Mr. Hubbard has been re-engaged for another series of talks before the National Opera Club of America for the season of 1916-17, and Gertrude F. Cowen is already booking him for many private engagements in and around New York, as well as with a number of prominent schools in the vicinity.

OBERHOFFER TALKS TO CLEVELAND CHILDREN

Gives Hints To Piano Students
On Acquisition of Tone
Color

CLEVELAND, OHIO, March 11.—Prominent among the events of the last two weeks stands out the visit of the Minneapolis Symphony Orchestra for two concerts. One was in the regular symphony series under the management of Mrs. Felix Hughes, and one a symphony matinee for young people.

A brilliant program for the evening concert comprised the "Freischütz" Overture, Tchaikowsky's Fourth Symphony, and five Wagner excerpts, two of which, Senta's Ballad from "The Flying Dutchman," and "Isolde's Liebestod" were superbly sung by Julia Claussen, the latter being followed with an added "Träume," sung with exquisite tenderness.

Special pleasure was found in Conductor Oberhoffer's charming descriptions at the afternoon program of "Music Which Tells A Story," when young and old enjoyed the fairy tales in music of the "Hänsel und Gretel" Overture, and Bruneau's symphonic poem, "The Sleeping Beauty in the Woods," and heard a "travelogue" description of the "Moldau" as pictured in the Smetana work. Schumann's "Kinderszenen," orchestrated by the conductor, led to his calling the attention of the children to their possible

orchestral color, and the remark, "I know you all play them; now try them again when you go home, and see if you can get the color into them by the way you touch the piano," a form of graphic instruction appealing alike to parents and pupils.

John McCormack's annual concert, under the management of Bridget McGafney, filled Gray's Armory to overflowing.

Haydn's "Creation," sung at the same place on Sunday afternoon by the Harmonic Club, under J. Powell Jones's leadership, with the Spitalny Orchestra, was one of the best concerts of its history. The soloists were Lucille Stevenson, Marion Green and J. Glenn Lee.

The second concert by the Philharmonic String Quartet had the assistance of Nathan Fryer in the Dvorak Piano Quintet, other offerings being the Brahms Quartet in C Minor, and a Trio from the Serenade by Beethoven.

The Cleveland debut of Sidney Stein, a former pupil of Sol Marcossian and lately returned from New York study, gave evidence of great promise and showed the possession of a broad and big tone, and much musical feeling.

After an absence of four years, the return of Mrs. Seabury Ford-Goulden was welcomed with an ovation at the concert of the Fortnightly Club, of which she is a charter member. German and French songs of modern selection delivered with consummate art were chosen by Mrs. Goulden for a program which included the first appearance of the Fortnightly Woman's Orchestra of thirty members, under the direction of Walter Logan. Piano solos were given by Lois Cheney Chase.

ALICE BRADLEY.

THE Saslavsky Quartet

New York Press Comments on Its Concert at Aeolian Hall, Feb. 28, 1916



N. Y. Press—The Saslavsky String Quartet was heard in Aeolian Hall last night for the first time this year. It is not often that an orchestral player such as Saslavsky, who is the concert master of the New York Symphony Orchestra, can command so finished and pleasing a tone as he produced last night. A large audience applauded the quartet liberally.

N. Y. Evening Sun—No concert of the kind this season has better sustained the interest in music drawn from fresh sources. An appreciative audience nearly filled Aeolian Hall.

N. Y. Sun—Melody, individuality of style and an admirable instinct for form characterized the music as heard last night. It was well presented and warmly received.

N. Y. Times—A string quartet by a New York composer, Victor Kolar, was very well played by Mr. Saslavsky and his fellows, Messrs. Suskind, Weissmann and Schmit.

N. Y. Tribune—The Saslavsky Quartet gave a concert last night in Aeolian Hall before a large and interested audience. Mr. Saslavsky, in his number with Mr. De Voto, played with notable sympathy.

N. Y. Globe and Commercial Advertiser—The Saslavsky Quartet and Alfred De Voto, pianist, gave a concert devoted to some of the less familiar chamber music. All three compositions are worth hearing and the performance pleased a large audience.

N. Y. Herald—The members of the quartet played with a fine balance of parts and blending of tone.

N. Y. Evening World—The Saslavsky String Quartet gave a most attractive concert at Aeolian Hall last night, which was enjoyed by a large audience and gave the members a chance to show their admirable individual qualities and their fine ensemble playing.

N. Y. Evening Journal—This organization of Mr. Saslavsky's is composed of serious musicians, and their efforts are earnest, sincere and deserving of the support of lovers of chamber music.

N. Y. American—Saslavsky's Quartet made a genuine appeal to music lovers with its annual concert at Aeolian Hall last night. Their interpretation was marked by beautiful ensemble work and lovely intonation.

Brooklyn Daily Eagle—The Saslavsky Ensemble last night played with exquisite balance and sweetness, and took its place as a power in the Manhattan musical world.

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WHITE HOUSE MUSICALE

Julia Culp and Granados Appear in Varied Program

WASHINGTON, D. C., March 9.—Mme. Julia Culp, the celebrated *liedersinger*, and Enrique Granados, composer of the Spanish opera, "Goyescas," were the soloists at the White House musicale on Tuesday, March 7, the program given by the artists winning warm expressions of appreciation from the President and Mrs. Wilson, as well as from Margaret Woodrow Wilson, the President's gifted daughter.

Many of Mr. Granados's own compositions were on the pianist's program, while Mme. Culp's offerings included, in addition to her *lieder* group, an old French chanson, a Dutch song and two American songs. Coenraad v. Bos was the splendid accompanist. The program was as follows:

Sonata, Scarlatti; "Danza Valenciana," Granados; Allegro de Concerto, Granados; Enrique Granados; "Sei mir gegrüsst," "Du bist die Ruh," "Ständchen," and "Ave Maria," Schubert, Mme. Culp; Nocturne in C Sharp Minor, Chopin; "El Pelele," Granados; Enrique Granados; "Gelukkig Vaderland, Old Dutch; "Mignonette," Old French; "Wind Song," and "The Star," James H. Rogers, Mme. Culp.

Fanning Sings New Song by Director of Troy Chorus

At his return engagement with the Troy (N. Y.) Vocal Society, Troy, N. Y., on March 9, Cecil Fanning sang a new song, "Thine Eyes," with the composer at the piano. The song is by William L. Glover, the accompanist of the Troy Vocal Society, and director of music at the Emma Willard Conservatory. Mr. Glover has but recently completed the composition of a cycle of songs, entitled, "Beautiful Eyes," of which the above selection is the first. The words of the cycle are from German source, translated by Mr. Glover.

Grace Demarest, Connecticut Singer, in Many Recitals

SOUND BEACH, CONN., March 11.—Grace Demarest, soprano, soloist of the First Congregational Church of Greenwich, Conn., sang recently at a benefit entertainment for the Ladies' Aid Society of the Church. On Feb. 28 she and Viola Warrell, pianist, gave a recital at Arcadia for the Agassiz Association. On Thursday, March 9, she sang for the Men's Club of Sound Beach, and another engagement of the month is an appearance at the private musicale to be given on March 18, at the home of Mrs. James Brice.

Minneapolis Symphony at Oberlin

BERLIN, OHIO, March 8.—The Minneapolis Orchestra, Emil Oberhoffer, conductor, gave a symphony concert in Finney Memorial Chapel, Oberlin College, last Saturday evening, in the regular artist recital course. The highest interest was maintained throughout the Rachmaninoff Symphony No. 2 in E Minor, Op. 27, in which the orchestra did its best playing. The principal cellist, Cornelius Van Vliet, played the A Minor Saint-Saëns Concerto with a high degree of finish and skill.

COLUMBUS CLUB TO HAVE NEW PRESIDENT

Ella May Smith Resigns After Thirteen Years' Service—Oberhoffer Visit

COLUMBUS, OHIO, March 4.—Mrs. Ella May Smith, who has been president of the Women's Music Club for the past thirteen years, has announced that she will not be a candidate for the coming year. Her reasons are valid ones and fully appreciated by the executive board. The club has grown to enormous proportions under her guidance and has become a power for musical influence throughout the land.

Mrs. Smith will devote herself to her profession, that of a teacher of piano and voice, and will retain her department of music history and pedagogy in the Wallace School and Conservatory. She will also resume composition, having a piano piece about to be issued at this time. Her songs have found acceptance by many of the singers of the day, and many of them have requested her to write a song especially for them.

During the past thirteen years Mrs. Smith has always kept a limited number of pupils. A goodly number have been found worthy to be accepted as active members of the Women's Music Club, and the junior club, called the Saturday Music Club, has among its members many of the students of this teacher.

Mrs. Smith's successor has not yet been chosen, her term of office expiring May 1.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, gave a fine concert Tuesday evening in the Women's Music Club series. Helen Pugh was the soloist, her reception being one which will long be remembered by the audience, which numbered not less than 3700. More single admissions were sold than at any former appearance of the Oberhoffer forces in this city. Miss Pugh played the B Flat Minor Concerto by Tchaikowsky in extremely brilliant fashion. The symphony was the fourth of Tchaikowsky, the other numbers being by Berlioz, Delius, Grainger and Chadwick.

A new chamber music trio is now filling engagements, the first appearance being at a University twilight concert. The players are Lorrington Wittich, violin; Ferdinand Gardner, 'cello, and Samuel Richard Gaines, piano.

The Saturday Music Club gave its regular monthly recital this evening. The performers were Hazel Freshner, Edith Brown, Mildred Tessier, Ruth Hamblin, Mildred Gardner, Vesta Legg, Francis Beall.

A device which enables an organist to turn the leaves of a book or sheet of music by the mere pressing of a button has been invented by two Minneapolis men, S. W. Johnson and J. H. Aberle, according to the New York World.

ROSINA VAN DYCK TO BE HEARD IN SEVERAL CONCERTS



Rosina Van Dyck, the Metropolitan Opera Soprano, and Her English Setter, Bobbie.

Besides her numerous appearances at the Metropolitan Opera House, Mme. Rosina Van Dyck, the soprano, will be heard several times in concert this season.

Mme. Van Dyck calls her English setter, Bobbie, her grand opera dog. He once acted in "Lobetanz." This was in Europe, before Mme. Van Dyck had come to sing at the Metropolitan. Herman Jadowler attempted to rehearse Bobbie, but so strenuous was Bobbie's acting that Jadowler beat a hasty retreat to get some of his clothes mended. At the evening performance, however, Bobbie was letter-perfect, and dashed off the stage as soon as he heard the hunting horn, directly on the cue.

Mme. Van Dyck comes by her vocal gifts naturally, for her mother was Mme. Marta Schwenke; a favorite soprano of Berlin and Amsterdam of a generation ago. Mme. Schwenke went to Amsterdam as a guest-singer while her daughter was appearing there in coloratura rôles, and the mother sang the *Leonora* in "Fidelio" to the *Marcelina* of the daughter. The father of Richard Hageman, who is the young Rosina's husband, was conducting the orchestra. Mme. Van Dyck's teacher was Mme. Nicklass-Kempner, whose daughter, Emmy Nicklass-Kempner, formerly of the Irving Place Theater, has recently made her debut on the English-speaking stage.

INVEIGHS AGAINST TRANSLATED SONGS

Charles W. Clark Urges Increased Encouragement of Our Own Composers

CHICAGO, March 11.—Charles W. Clark is devoting head, heart and time to the effort to advance the cause of American music and American composers. In his large classes and in addresses to students and musical bodies he lets no opportunity escape him to urge the use of American compositions and to decry the use of translations of songs as "English."

In a recent address before students of voice and other branches of music, Mr. Clark used a song in a program given at the meeting by Raymond Harmon, tenor, of Des Moines, Iowa, to illustrate his point against translations.

"Mr. Harmon is to sing Paul Ambrose's setting of the German poem, 'Du bist wie eine Blume,'" Mr. Clark said, "and you will find that the German words absolutely wreck the rhythm of the song. The reason is that the poem was translated into English, as 'Thou Art So Like a Flower,' and Ambrose set the music to it after it was translated. Then it was turned back into German, with the same music, and in order to sing it all we now have to change the music in many places, destroying the original meaning of the composer, in such places, and in others almost breaking the theme. From this you can see that translations are not just to composer, poet or singer, and I strongly advise against them."

"In America now we have many good composers, and the number of excellent compositions being turned out is much larger than those who swear by French, German and Italian music will admit. And as we encourage our composers, just so much more good music will we get."

"America now has its greatest opportunity to take its place as a leader, if not the leader, of musical nations. But we cannot take that place merely by building great opera houses, and importing foreign singers at enormous cost. We must work to develop our own voices and our own music. And of both voices and music we are now in possession of enough of the highest order to warrant us in demanding recognition from the world. The real way to advance is to encourage the production of our own compositions and then train our own singers and musicians to interpret them."

Mr. Clark commented on the advancement of music in this country in the last year. The San Francisco and San Diego expositions, he said, had done wonders to aid the work, and had helped to stir opinion in other countries with regard to this nation as a musical people through the trip to San Francisco of Camille Saint-Saëns to conduct a *pièce d'occasion*. The trip of the Boston Symphony Orchestra to San Francisco was another step in advance, as it was the first visit of that organization to the coast, and the work revealed by the women at the meeting of the Federation of Music Clubs at Los Angeles, he said, had brought benefits of untold value.

MARGARET CHAPMAN SOPRANO

BOSTON OPERA COMPANY

Comments on her appearance at WARD-BELMONT

"The first selection, 'Elsa's Traum,' from 'Lohengrin' (Wagner), revealed Mme. Chapman's dramatic ability, which, coupled with unusual beauty, fine stage presence and a magnetic personality, have contributed to her musical successes. All through the program she was forced to respond to a number of encores, giving such popular favorites as 'Bonnie Doon,' sung with much beauty of expression and 'Swanee River,' when she played her own accompaniment. Her voice has a wide range and is beautiful and rich in quality and pure in tone." —Nashville Banner, Feb. 28, 1916.

"Mme. Chapman's voice is a dramatic soprano, and she has a fine stage presence, personal magnetism and dramatic ability." —Nashville Tennessean, Feb. 27, 1916.



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MARKED VARIETY IN BOSTON'S CONCERTS

Apollo Club in Interesting Choral Program—Lectures and Recitals

Bureau of Musical America,
120 Boylston Street,
Boston, March 11, 1916.

WITH George Copeland as the piano illustrator, Frances Nevin gave the first in a series of four dramatic readings of grand opera at the Copley-Plaza Hotel, on Monday afternoon, March 6. Miss Nevin discussed in an interesting manner Puccini's "Madama Butterfly," while Mr. Copeland played excerpts in his inimitable manner.

The Music Lovers' Club, Edith Noyes Greene, president, held its monthly concert in Steinert Hall on Monday morning, when the program was presented by Marion Aubens, contralto; William Windsor Ward, 'cellist; Mildred Hodgman, soprano; Marion Dearborn, pianist; Dr. Arthur Gould, baritone, and the Caroline Belcher Trio (piano, violin, 'cello). Each concert of this club brings out a larger audience from month to month.

Katharine Kemp-Stillings, violinist, played in recital at Steinert Hall on the evening of the 7th, with Samuel C. Colburn as her accompanist. Miss Stillings is a young violinist, seriously minded and technically secure. She plays with abandon and sincerity. More repose on the platform, however, would add materially to the pleasure of her audience; a slight fault inasmuch as her artistry is always paramount.

Emil Mollenhauer and his male choir, the Apollo Club, and its devoted following, filled Jordan Hall to its maximum seating capacity on Tuesday evening, for the third concert of this their forty-fifth season. The club presented a miscellaneous program with the assistance of Frank H. Luker at the piano and Dr. Archibald T. Davison at the organ. The assisting artist was Mme. Marie Ladue Piersol, coloratura soprano, who sang effectively the "Caro Nome" aria from "Rigoletto"; a group of French and English songs and the soprano obbligato with the club of Alfred Dregert's "How Lovely! How Fair." Mr. Piersol joined his wife in a duet and sang two solos as an unexpected guest performer. The expertness of this choir, under Mr. Mollenhauer's guiding hand, is well known here, and its singing is always a delight to listen to.

Martha Atwood Baker, soprano, sang at the MacDowell Club concert in Copley Hall on Wednesday afternoon. Mrs.

Baker sang delightfully a group of German, Russian and English songs. She was accompanied at the piano by Harris Shaw. Others on the same program were Katharine Kemp-Stillings, violinist; Grace Warner and Corinne Harmon, pianists; Florence Colby, 'cellist, and Mrs. Lafayette Goodbar, soprano. Mrs. Mary Pumphrey Tower, Mrs. Edith L. Bradford and Samuel C. Colburn were accompanists.

J. Ransel Romine, a talented young basso from Virginia, who is studying here with Theodore Schroeder, has been engaged to sing *Raimondo* in "Mireille," by Gounod, which will be produced at Jordan Hall the latter part of March. The opera will be given by the Hellenic Society of this city under the direction of C. Lenom, of the New England Conservatory faculty.

Alice Bates Rice presented her pupil, Elizabeth Bates, in a recital of German and English songs this afternoon at the Lang Studios. Miss Bates is an intelligent singer and delivered her program with rare charm.

Astrid Yden, the famed Swedish harpist, is making her first visit to this city, and while here will be heard professionally.

Advanced students in the New England Conservatory and the Conservatory Orchestra, Mr. Chadwick conducting, gave an interesting concert in Jordan Hall last evening. Ora T. Lathard, 'cellist, and Fannie Levis, pianist, were the soloists.

W. H. L.

ADELE KRUEGER'S CONCERTS

Soprano Heard in Variety of Programs During Two Months

During the months of February and March, Adele Krueger, the soprano, has appeared at several benefit concerts, and her fine voice has also been heard at a number of club concerts. Last month's bookings include the annual concert of the Hoboken Quartet Club, on Feb. 10, when Mme. Krueger sang "Elizabeth's Prayer" from "Tannhäuser," and various *lieder*. On Feb. 25, the soprano sang songs in English and German, and a duet by Hildach, with Marcus Kellerman, at the Bronx Casino. Feb. 29, Mme. Krueger sang a group of *lieder* at Masonic Temple, New York, under the auspices of the Masons.

Sunday, March 5, Mme. Krueger sang at a private musicale given by Mrs. Gustav Heubach, of Brooklyn, the other artists being Mme. Petchnikoff, violinist; Marie Maurer, soprano, and Hermann Spielter, pianist. On March 6, Mme. Krueger sang two songs by Leo Braun, "Du bist so still," and "Am Ufer," at a private musicale given by Mrs. Israel, of New York. On March 8 Mme. Krueger gave a musicale at her New York home for the benefit of the suffering war babies. As encore, the singer introduced a new song "Badelied" by Franz Huld. Willem Durieux, 'cellist, and Alice M. Shaw, accompanist, assisted in the program, which was repeated the next afternoon at the Krueger residence in honor of Mr. Durieux.

Oklahoma City Organist Plays His Transcription of Overture

OKLAHOMA CITY, OKLA., March 4.—Edwin Vaile McIntyre, organist and choir director of the First Presbyterian Church, was heard here on March 3, in his third concert of the season. Among the interesting numbers on the program was the organist's own transcription of the "Tannhäuser" Overture. A large audience evinced its appreciation of the excellent program given, which contained compositions by Sibelius, Meyerbeer, Friml and MacDowell.

Mme. Homer Sings in Franklin Series at Troy, N. Y.

TROY, N. Y., March 7.—A most delightful concert was given in Music Hall last night by Madam Louise Homer, appearing in the Ben Franklin subscription course. Mrs. Edwin Lapham was the able accompanist.

W. A. H.

CHARLOTTE WILLIAMS

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KUNWALD FORCES IN NOTABLE CONCERT

Cincinnati Orchestra Surmounts Difficulties of Reger Prologue Triumphantly

CINCINNATI, March 12.—Interest in the recent series of symphony concerts centered in the "Prologue to a Tragedy" of Max Reger, which proved a veritable labor of Hercules to perform and to some—to accept. The entire program included:

Serenade for Strings in G Major, Robert Fuchs; "Prologue to a Tragedy," Reger; Piano Concerto in A Minor, Grieg, played by Katharine Goodson; "Leonore" Overture No. 3.

The Reger number is a contrapuntal Olympus, to scale which requires a conductor of extraordinary skill and penetration and a virtuoso orchestra to respond. Long passages of the score seem to have no definite tonality, but present bristling phalanxes of accidentals which tax the ingenuity of the most experienced player.

It is a commentary on the intelligence of the musical public of Cincinnati that the majority of the audience really appreciated and gave support to this very remarkable work. At the afternoon concert, when the audience is proverbially rather unresponsive, the number was given very generous applause, while at the evening concert Dr. Kunwald and his men received something very much in the nature of an ovation, a recognition so generous and sincere as abundantly to reward them for the tremendous effort involved in producing so unique a work.

A greater contrast could not be imagined than between this work and the opening number, the Fuchs Serenade. This also was given its first performance in Cincinnati and proved a rarely delightful work. Written for strings alone, it gave this excellent choir of the Cincinnati Orchestra an opportunity to display an iridescent shimmer of tone and warm and glowing color. The performance of this work added to the debt of gratitude which the local public owes to its symphony director.

Dr. Kunwald read the "Leonore" Overture with his accustomed grasp and understanding of its great composer, and

with it brought a truly unique concert to a warmly applauded close.

The soloist of the series, Katharine Goodson, the English pianist, repeated her success of last winter with the *Matinée Musicale*. Her reading of the Grieg was full of charm as well as of strength. The second movement, the *Adagio*, was invested with a particular subtlety which lent to it a remarkable effect. She responded to the applause with an encore.

An important musical event of the week was the annual recital of Dr. Fery Lulek, of the Cincinnati Conservatory of Music, Tuesday evening, at Emery Auditorium. The hall was crowded and the audience was unusually cordial. Dr. Lulek sustained his reputation as a *lieder* singer, his delivery of his program being artistic in the extreme. This included some novelties as well as the always beautiful song cycle, "Eliland" of Von Fielitz, which he sang with taste.

An interesting number announced for the next popular symphony concert is Louis Victor Saar's Suite for Orchestra. Mr. Saar's remarkable orchestration of two Hans Hermann songs sung by Dr. Fery Lulek at a symphony concert last winter still lingers in memory. Mr. Saar is about to publish a group of dramatic songs which those who have had the privilege of singing from manuscript declare to be beautiful and effective.

Dr. J. Fred Wolle, director of the Bach Festivals and one of the leading organists of the country, will give a recital at Christ Church, March 17, under the auspices of the Woman's Club Music Department, of which Emma Roedter is chairman. The occasion is in commemoration of the anniversary of Johann Sebastian Bach. The committee for the day includes Mrs. A. Howard Hinkle, Mrs. Thomas Emery and Mrs. Charles P. Taft. The Bach Society of Cincinnati, which always observes the birthday of the great Bach in fitting style, is preparing an elaborate program for this occasion.

A. K. H.

Philharmonic on Western Tour

Directly after its concert in Brooklyn, March 12, the New York Philharmonic Orchestra left for its Western tour. The orchestra will return in time for two all-Wagner programs in New York on the evening of March 23 and the afternoon of March 24. The Philharmonic Society season will close on Sunday afternoon, March 26, in Carnegie Hall, with a request program.



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TRI-CITIES MERGE MUSIC INTERESTS

Association Formed by Moline,
Davenport and Rock Island
for Campaign

MOLINE, ILL., March 1.—The Tri-cities of Moline, Davenport and Rock Island recently combined their musical interests in what is known as the Tri-city Musical Association.

Where formerly the bringing of artists and concert dates had often conflicted among different organizations and individuals, a combining of mutual interests will not only save this but help to conserve the energies of the musical public in such a way that the attendance at concerts may be the best possible in all three cities. Of the association Mrs. J. J. Dorgan is the president. A vitally important factor is being taken care of by an educational committee of three, Mary Lindsay-Oliver, pianist and director of the Oliver Studios, Moline, chairman; Mrs. Henry Matthey of Davenport and Victor Bergquist, director of the conservatory of Augustana College, Rockland. This committee will shortly be engaged in speaking and illustrating before the high schools and clubs the three programs to be given as a Tri-city Spring Festival by the Minneapolis Symphony Orchestra, May 11 and 12.

Three recent performances by the San Carlo Opera Company—one in each city—were successfully piloted by the association after its initial undertaking of a recital by Olive Fremstad in Davenport.

The nucleus for a long desired Tri-city Symphony Orchestra has just been formed under the conductorship of Ludwig Becker. Mrs. Henry Matthey, Anna Johanssen, violinist, and Robert McDonald, pianist, have been directly active in starting operations.

Paderewski's recent recital in Moline drew forth not only a large and enthusiastic audience who gave very readily besides to the Polish Relief Fund. A complimentary recital by Arvid Samuelson, head of the piano department of Augustana College, drew out a large audience. The Olive Male Chorus of Moline gave a concert in the High School Auditorium which served to present Joel Mossberg, baritone, and Oscar Bergstrom of Sweden's Royal Opera in a collection of songs by Wennerberg depicting student life at the University of Upsala. A large Swedish population attended. The National Chorus, composed of the several local Swedish male singing organizations of Rock Island and Moline,

MELBA CONCERT SOLD OUT IN FOUR HOURS



Line of Ticket Buyers for Melba Concert at San Diego

SAN DIEGO, CAL., March 6.—What is believed to be a record for San Diego was achieved when within four hours after the box office opened the "sold out" sign had to be hung outside the Isis Theater, where Mme. Nellie Melba was to sing. Special arrangements were made so that about two hundred persons were accommodated on the stage. Even then, more than six hundred were unable to gain admission.

Round after round of applause greeted the diva when she appeared, and it is probable that she never stirred an audi-

ence more thoroughly. She was assisted by Henri La Bonté, tenor, and Frank S. Leger, pianist.

While here Mme. Melba was the guest of Mme. Tingley at a reception given at her Point Loma home, and also the guest of the Panama-Pacific Exposition officials at a dinner given by President J. Aubrey Davidson of the Exposition, at the Grant Hotel. While at Point Loma the diva heard the work of the students in the Glee Club and Symphony Orchestra of the Theosophical School and also sang for them. Mme. Melba's tour of California is including about sixteen cities, and she is making the trip from place to place by motor. W. F. R.

and conducted by Victor Bergquist, drew an audience which crammed the large First Swedish Lutheran Church of Moline. Gustaf Holmquist, bass-baritone, of Chicago. The concert also served to present a new women's chorus formed of Augustana College students under the directorship of Arvid Samuelson.

Hannah Butler of Chicago, soprano, appeared in recital before the Rock Island Woman's Club, and used on her program two new unpublished songs by Marjorie Stephens Allen, a Moline composer.

The Junior Department of the Musical Department of the Moline Woman's Club, held its monthly meeting in the ballroom of Allendale, the home of Frank Allen. Edna Mitchell is chairman, and miscellaneous programs are given by those who are bona-fide pupils of a local teacher.

The Senior Department of the Club held a postponed meeting in the studios of Mary Lindsay-Oliver. Participants were Verna Cooper and Marjorie Head, prominent pupils of the Oliver Studios; the hostess herself, Violet Nordquist, Mrs. J. J. Dorgan and Mrs. Soper.

Recently Thor Norberg started a series of daily Victor recitals at his enterprising music house.

MARY LINDSAY-OLIVER.

Third New York Recital Series for
Yvette Guilbert

After completing a tour of New England and Canadian cities, and before beginning a transcontinental tour, Yvette Guilbert will be heard in a third series of recitals in New York at Maxine Elliott's Theater, on Sunday evening, March 19; Tuesday afternoon, March 21; Friday afternoon, March 24, and Sunday evening, March 26.

FRITZ KREISLER AND CASALS AS SOLOISTS

Violinist and 'Cellist Appear
Together in New York
Symphony Concert

The appearance of Fritz Kreisler and Pablo Casals on the same program and in the same work drew, as might have been expected, a vast audience to the second of the special New York Symphony concerts, held at Carnegie Hall on Thursday afternoon of last week. Both artists won voluminous applause as a matter of course, though the musical enjoyment of their co-operation might have been considerably enhanced had they been heard in something more engrossing than the Brahms Double Concerto.

The reason for the habitual neglect of this composition must be ascribed to its own qualities very much rather than to the paucity of competent interpreters. There is a joke current among musicians to the effect that "the only thing worse than the Brahms Concerto (for violin) is the Double Concerto," and in this lies a large grain of truth. Brahms wrote nothing drearier, emptier and more exasperatingly stupid than the first movement. If the *andante* had not been scored with so much muddy doubling of strings its effectiveness might have been greater for the dominant melodic idea of the movement is not without an element of nobility. But it wanders drowsily after a few moments of tolerable promise as does the finale, in spite of its efforts at vivacity. The whole affair is an arch-example of that lamentably desiccated sort of stuff that does so much to poison the appetite for Brahms.

The solo honors went in larger degree to the 'cellist than the violinist, though both played the work with evident appreciation, sympathy and perfect sense of its severe style. Mr. Kreisler can produce a richer tone and play in better tune than he did this time.

The first half of the program comprised the "Tannhäuser" Bacchanale and "Death and Transfiguration." The Wagner number lacked frenzied abandon and sensuous glow, the Strauss tone-poem something of its breadth and proper magnitude. H. F. P.

A new publication, to make its appearance in New York, is *The Russian Review*, a monthly devoted to the arts, science and economical problems of Russians. An interesting article on "Music in Russia" is contributed to the initial number by Alexis Rienzli.



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MYTH AND SYMBOL FORM BASIS OF NEW RICHARD STRAUSS OPERA

Composer of "The Woman without a Shadow" Describes the Plot of von Hofmannsthal's Libretto and Plays Excerpts from His Score—An Illustration in Story and Music of the Saving Grace of Human Compassion

By ALEXANDER DILLMAN

[Translated for MUSICAL AMERICA by Jacques Mayer]

"IS the scene of your new opera, Herr Doctor, laid in Corea or in Japan? Or is it India?"

"And does it deal with the problem of the transmigration of souls?"

Apparently disregarding these questions, Richard Strauss gazed intently through the high windows of his music-room at the snowy Alpine peaks as if recalling some parts of his Alpine symphony, which was composed in this Werdnfersee country. And then calmly he turned around to us.

"There have been so many surmises and rumors concerning my new opera that nothing new about it would astonish me. A good many people talk on the subject, but no one could give you a coherent account. . . . If it pleases you I'll relate the plot and play some of the music."

It was not necessary to have him say this more than once. Our little circle begged and entreated until he brought out the manuscript of the poem—again from the pen of Hugo von Hofmannsthal—and his note-books containing the sketched-out music. We were soon seated around him at the piano.

"I must ask the indulgence of all of you," said Strauss, "as far as elocution is concerned. I am not a Possart,* and I certainly cannot sing."

Strauss opened a simply bound paper-book and we saw a maze of closely streaked notes, but all written with marvelous clearness, like an elaborate web of lace.

The strong-boned hands with the peculiarly long, firm fingers touched the keys, and led us into the fantastic world of the new opera.

* * *

The Emperor of the Seven Islands—anywhere in the far-off Orient—once while hunting saw a white gazelle. He gave pursuit and with the aid of his red falcon ensnared her. As the Emperor approached there sprang out of the bird's body and into his arms, a wondrous woman. A ghostly fairy-like

*The famous Munich tragedian.—Translator.

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being in human form and yet not human, but with an intense longing to become human. The light flooded through her as if she were of glass. She was without a shadow. It was the daughter of the powerful magician *Keikobad*, who by means of a talisman had bestowed upon her a gift whereby she was enabled to change herself into any desired form. In the arms of the Emperor she was a woman, but in the ecstasy of the first embrace she lost the talisman. This talisman contained a curse: He who should loosen the girdle of *Keikobad's* daughter was destined to turn into stone, unless he could bestow upon her within a year's time a "shadow." Otherwise—so threaten the trumpets, "*Er wird zu Stein!*" (He becomes stone.)

In the Orient the "shadow" of a human being is nothing else than the symbol of fruitfulness. A broader interpretation of the fairy tale suggests that its significance may be applied to human fate in general, to the sorrows of humanity, the value of noble-mindedness. *Keikobad* knows of his daughter's wish to become human and of her ardent, though perhaps unconscious desire to share the fate of a human being. He grants her wish to become a woman, but to become an Empress she must first prove herself worthy.

The Emperor himself is a typical human, always restless, always pursuing the chase. "He is a hunter and a lover, and nothing else." In contrast to him is the character of a ghostlike nurse, who, in accordance with *Keikobad's* wish, watches over the Empress. As a representative of the heroic world of spirits, she despises human endeavors, a sort of mephistophelian actress, mistress in the art of concealment and of inciting strife and of interfering with men and women. Withal the great procuress.

The Empress entreats the nurse to procure for her the shadow. The latter promises to assist her, and descends with her down to the earth.

Both enter the humble abode of *Barak* the dyer. The latter's wife is elected by the nurse as a woman to be turned from virtue's path. *Barak* is a type of the good-natured, upright, kind-hearted man, patient and liberal in spite of his poverty. He is indulgent with his capricious wife, whose sharp-tongued utterances he himself says are "blessed with the spirit of contradictoriness." He desires children, but his scold of a spouse opposes this wish. In accordance with a legend widely current in the Orient the nurse proposes to purchase the shadow, i.e. fruitfulness, from this woman by bribing her with costly jewels and a lover, who is quickly conjured from a wisp of straw. From the fire in the hearth is heard the piteous and warning complaints of the unborn children, thrown by the nurse in the shape of little fishes, through the window into the frying-pan. (Here is suggested one of Grimm's fairy tales.) The Empress begins to sympathize deeply and in real human fashion with poor *Barak*, who is to be deceived. But his wife is almost ready to enter into the scheme and abandon her shadow when at *Keikobad's* orders supernatural powers intervene. The river submerges *Barak's* hut and all sink down into subterranean caverns.

Left to herself, *Barak's* wife is overcome with remorse, with the desire to see her husband and to bear him children. The Empress is compelled to wander over gigantic mountains of the moon, and at last in an awful chamber of rocks she finds the Emperor on his throne, almost but not entirely turned into stone. Only his eyes still show signs of life, and anxiously follow all her movements. A drink from the "golden water of life" is capable of bestowing

the shadow of *Barak's* wife upon the Empress and thereby giving life to her and to the Emperor. But in the meantime, the feeling of pity for the poor people who would suffer by such an act becomes greater in the heart of the Empress than that of love for her husband. At such a price she refuses to be saved and is prepared to die. To her has come the noblest sentiments of humanity—compassion and sympathy—and these emotions have given her the shadow. Just as *Barak*, who has forgiven his wife, becomes united to her, so with her shadow the Empress has again and forever won the Emperor's love. In the orchestra are heard the jubilant voices of the unborn.

The subject deals with decidedly "fantastic" motives united to such as are of general human significance. Richard Strauss has gone to work with the potency of his dramatic power and his mastery of technique. Of course, based only upon a knowledge of the piano sketches, one cannot say how this or that passage will sound in the orchestra. Strauss has composed for full orchestra, with no heckelphones but with tubas. Nor can one predict how the drama will develop itself on the stage, or how effective it will prove. Only surmises can be indulged in when a master of the orchestra, of the power of musical expression, especially of the art of attaining climaxes, such as Richard Strauss is under consideration. The time has not yet come in which to judge the work. Regarding its thematic material, however, a few details may be divulged.

One hears the boldly ascending, somewhat clearly flowing theme of the Emperor's love in jubilant tones—that of the falcon, repining—even his rebellious feathers are portrayed—*Keikobad's* strange motive—the theme of the little fishes and of the unborn, some storm-like ensemble numbers sweeping by, a solo scene depicting the Emperor before

the falcon house, the motive of human deception and the suggestion of death and many other themes bearing the unmistakable stamp of Richard Strauss. These solemn, severe tones of three watchmen penetrating into the serene night-stillness of the dyer's house, where *Barak* and his wife have not yet found each other, haunted my memory for a long time:

"Ye husbands and wives of this town, love one another more than your lives and know: The seed of life is entrusted to ye not for the sake of your lives—but only because of your love!"
Barak (turning around): "Hearest thou the watchmen, child, and their cry?"
The Voices of the Watchmen (coming nearer, and with great impressiveness): "Ye husbands and wives, reposing in each other's arms,
Ye are the bridges, spanning the abyss, Over which the dead again come to life! Holy be the work of your love!"

We had listened and were deeply impressed. Every one felt the greatness of the work, the music of which for the first time, rushed and roared past us. We felt that heart and brain, working powerfully together, had brought forth a creation bound to become an object of admiration, but also a source of strife and contention.

My glance fell upon the last page of the note-sketch of the first act. There Strauss had written in his firm but delicate hand-writing: "Finished on 20th of August, 1914, on the day of the victory of Saarbuck. Hail our good and brave troops! Hail our great German fatherland."

Stillness prevailed among the little circle for quite a while, until the first word was spoken.

"And where will the first performance of the opera take place? In Munich?"

Strauss smiled. "No, in the theater of my birthplace; they have had in recent years but little time for my works. 'The Woman Without a Shadow' will first be produced in Dresden."

GARMISCH, BAVARIA, January, 1916.

SEAGLE'S DECATUR RECITAL

Baritone Gives Illinois Hearers Program Presented in New York

DECATUR, ILL., March 4.—Oscar Seagle paid a compliment to Decatur in his recital here last week when he gave almost the identical program used earlier in the week at his New York recital. The Seagle recital was given in the auditorium of the Millikin Conservatory of Music, where a reception to 300 persons in honor of Mr. Seagle and Frank Bibb, his accompanist, followed the program.

Mr. Seagle and Mr. Bibb were the house-guests of Mr. and Mrs. William B. Olds, who gave a luncheon in their honor. Among the guests were Miner Walden Gallup, the song-writer, and Max Swarthout and Donald Swarthout, directors of the conservatory.

Mrs. Helen Brown Read, a former Seagle pupil, brought fifteen of her own pupils from Springfield, Ill., to attend the recital, and another group came from Bloomington, Ill., under the guardianship of William Preston Phillips, also a Seagle pupil.

RAFF'S SYMPHONY FEATURED

Rochester Orchestra in Well Chosen Program—Margarete Kellner Soloist

ROCHESTER, N. Y., March 2.—The Symphony Orchestra, Ludwig Schenck conductor, gave an excellent concert at Convention Hall on Tuesday evening to a cordial audience of moderate size. The performance was free, as usual. The soloist was Margarete Goetze Kellner, soprano, a highly cultivated musician with a rich, well-trained voice, who sang her operatic arias with authority and sympathetic understanding.

Mr. Schenck's program was well chosen and most satisfactory. The orchestra played well, Raff's beautiful Symphony No. 5 being especially delightful. The musicians entered so completely into the interpretation of the score that few of its beauties were lost, and Mr. Schenck is deserving of high praise for such a fine performance of a too little heard symphony.

M. E. W.

WELLESLEY GIRLS AS HEARERS

Marie Morrissey, Theo Karle and Laross in College Concert

WELLESLEY, MASS., March 3.—Marie Morrissey, contralto; Theo Karle, tenor, and Earle D. Laross, pianist, appeared at the third subscription concert at Wellesley College, on the evening of Feb. 25. Mrs. Morrissey sang:

"O, Mio Fernando," Donizetti; "Gla in Notte," Haydn; "Lauf der Welt," Grieg; "J'ai pleuré en rêve," by Huë; "The Day is No More," by Carpenter; Sibella's "The Organ Grinder," and Rogers' "War."

The contralto was in excellent voice, and gave her numbers in her usual finished manner, displaying a voice of beauty and warmth, especially in the middle register, and exceptional interpretative gifts. Her work was most enthusiastically received.

Mr. Karle varied numbers and made a good impression. Mr. Laross's offerings were impromptu in A Flat by Schubert, "Irish Tune From County Derry," by Grainger, and Polonaise in E Minor by MacDowell, all of which he played with a most finished technique, fine tonal effects and a thorough understanding of the composer's meaning.

President Hears Negro Singers

President Wilson put aside serious business for thirty minutes on March 9, according to Associated Press dispatches from Washington, listening to a quartet of negro singers from Fiske University from Nashville, Tenn. The President thanked the quartet warmly for the entertainment. The mother of one of the singers was in the service of the President's family years ago.

Leo Erdody, Violinist, Weds

Announcement was made last week of the marriage in New York, on March 7, of Mrs. Mabel Duryea Beetson and Leo Erdody, the young American violinist. Mr. Erdody has appeared in concerts in New York and has played under the auspices of the Music League of America. The couple will reside at 106 Morningside Drive, New York.



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Edoardo Perris Accepts Work of
Roberto Vitale for Casa
Sonzogno

WHILE our American operatic composers have been fretting because they have not been able to find hearings for their works in America, one resident of this country has had the good fortune of having an opera accepted for performance in Italy. This composer is Roberto Vitale, whose opera has been "discovered" by Edoardo Perris, representative of the Casa Sonzogno in America.



Roberto Vitale

On his return from America this season Mr. Perris received a letter from a certain Maestro Roberto Vitale, asking for an interview. At the first interview Mr. Perris asked Signor Vitale to allow him to read the libretto of his opera, as he preferred to have the music judged in Milan by the musical staff of the Sonzogno house, so as not to arouse any great hopes in Mr. Vitale. But when Mr. Perris had read the libretto he became interested in the new work, for it was most dramatic.

The title of the opera is "Giovanna I, Regina di Napoli" (Joan I, Queen of Naples). Joan I has remained proverbial for her beauty, her intellect and her licentiousness. Her magnificent castle, the scene of her orgies and crimes, still exists in good condition. The action of the opera took place at the time when Queen Joan was the wife of the King of Hungary, whom she later had put to death.

"The music is a revelation," says Mr. Perris. "Signor Vitale is a profound master of counterpoint, and he possesses all the qualities of intellect and culture. I have had many artists judge the work, and the opinion is always the same—it is really a masterpiece. I invited to dinner here at the Waldorf one evening of last month Signora Ciaparelli-Viafora, who possesses unusual musical culture. I asked her opinion concerning this opera, and was well pleased with the comments of this charming lady, who found much to praise in this work."

"Mr. Vitale was born in Avellino, a small city near Naples. He concluded his musical studies in the famous Conservatorio di Musica San Pietro a Majella of Naples. At sixteen Mr. Vitale did not comprehend music. It was an old friend of the family who induced him to study music after she discovered his latent talent. After fourteen months of prepara-

tion he presented himself at the Conservatory as a student of composition. The Conservatory has rigorous restrictions as to the admission of students not of a certain age. Mr. Vitale was past that age, but the faculty made an exception in his case. He came out first in the competition, and was admitted to the class of Maestro Paolo Serra, as student of the seventh year in composition. He obtained the diploma of Alto Magistero.

"Mr. Vitale was married very young, and in a few years he had a large family, so he came to America, where he began to give vocal and piano lessons in Brooklyn.

"I have sent to the Sonzogno house all that was necessary for the production of the opera. The vocal score is at present in the hands of Schirmer and will be ready in April. The English libretto is in charge of Helen J. Harvitt, of Columbia University."

Mr. Perris has brought from Italy a six-reel motion picture film based on Leoncavallo's "La Reginetta delle Rose," and an Italian operetta of student life, "Addio Giovinezza" (Good-bye, Youth), and the translation and revision of these works are being done by Messrs. Campagnoli and Waugh.

OMAHA GREETES NOTED ARTISTS

Zoellner's and Mme. Melville-Liszewska Given Cordial Welcome

OMAHA, NEB., March 1.—The last of the series of artist recitals given by the Tuesday Morning Musical Club, Mrs. S. S. Caldwell, president, gave the Omaha public its first opportunity of hearing the Zoellner String Quartet.

The large audience gathered in the Hotel Fontenelle ballroom was unusually enthusiastic. The program included Beethoven's Quartet, Op. 18, No. 4; two Indian Dances of the Rogue River tribe, transcribed by Skilton; a fascinating Quartet, Op. 10, of Debussy; another of Glière, and concluded with Sinigaglia's "Rain Song" and a Polish Folk Tune.

Mme. Marguerite Melville-Liszewska was heard by a small but enthusiastic audience at Brownell Hall, yesterday evening a taxing program of master compositions. Her playing was characterized by fluency and crispness of technique, considerable power and lucid melody work. Particularly virile was her rendition of Brahms's Rhapsody, Op. 79, No. 1, and a Chopin group. The artist was gracious in her response to encores and made a most agreeable impression.

E. L. W.

SCHOLARSHIP CONTESTS

Eight Prizes Offered by Lake View Musical Society of Chicago

CHICAGO, March 6.—Eight scholarships are offered to the music students of Cook County by the Lake View Musical Society. Three first scholarships of \$100 each are offered in piano, violin and voice; three second scholarships in piano, violin and voice, \$75 each, and two junior scholarships in piano and violin, \$50 each. The scholarships will be placed to the credit of the winning student for tuition with the teacher under whom the scholarship is won.

The scholarships are open to all who can meet the requirements. The piano contest, which will be held April 12, will include a fugue from the Bach "Well Tempered Clavichord," a movement from a classical sonata and one short number chosen by the contestants. The violin contestants must be prepared to play a movement of the Bach sonata and a standard modern concerto in Orchestra Hall, April 20. The voice contest will be held April 18, in Martine's Hall. The

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contestants must be prepared to sing a recitative from an oratorio, an aria from a standard opera and a short song of their own selection. The winning contestants will be presented in a public concert in Martine's Hall, May 1.

F. W.

LA ARGENTINA APPEARS

Spanish Dancer Makes Second Appearance Before Large Audience

La Argentina, the Spanish dancer, who attracted favorable attention at her first appearance two weeks ago, gave a second program of dances at the Maxine Elliott Theater, on Tuesday afternoon, Feb. 29.

A very large audience accorded her a most enthusiastic reception, cheering her in the "Alegrias" of Valverde, pantomime of a bull fight. La Argentina was as effective as ever with the castanets, and her play of facial expression was alluring, although it might well be a bit more varied.

She added several new numbers, notably the "Rumba" of Valverde, "Currita" of the same composer, "La Maja y el Chispero" (Classic Mimic Dance) of Camacho, "Rezongona" (Argentine Tango) of Lamuto and the "Sevillanas" of Massenet.

The dancer has an unquestionably perfect sense of rhythm and is an artist in her special field. George Barrère's Little Symphony assisted the dancer capably, besides playing numbers of Massenet, Cervantes, Bonelli, P. Lacombe and Valverde between the dances. H. B.

Raleigh (N. C.) Hears Violinist of St. Mary's School

RALEIGH, N. C., March 11.—A violin recital was given on Monday evening, March 6, in the Auditorium of St. Mary's School by Muriel Abbott, a member of St. Mary's faculty, the program giving an adequate revelation of Miss Abbott's remarkable artistic and technical powers. The violinist was assisted by James Bonner, baritone. Members and guests of the Woman's Club of Henderson, N. C., also heard Miss Abbott in recital, on Thursday evening, March 2, when she was assisted by Zona Shull, soprano. R. Bliss Owen was at the piano.

Teresa Carreño recently completed a tour of the Scandinavian countries.

Marie Narelle

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NEW BOOKS ABOUT MUSIC

EDUARDO GARIEL, teacher of composition at the Conservatory of Music, City of Mexico, has pondered long and deeply upon the theory of music, judging from the material contained in his book, "A New System of Harmony," lately issued by G. Schirmer.* Mr. Gariel tilts lances with his fellow theorists, and pedagogs to whom Richter is as daily bread will probably not relish this attempt to do away with the musty rules which in the orthodox methods reduce music to an exact science.

The Gariel system is based on four fundamental chords—the tonic chord, the dominant-ninth chord, the ninth chord on the supertonic, and the ninth chord on the superdominant. Mr. Gariel starts off boldly by according a tendency to the triads, as well as the dissonant chords. He states that this tendency is the same when both—triads and chords of the seventh—have the same fundamental and come from the same origin or "great fundamental chord." He finds that in the pure scale a majority of the degrees exhibit a pronounced leaning or tendency. Whereas most textbooks accord tendencies only to the fourth and seventh degrees, Mr. Gariel points out that the second and sixth degrees of the scale are similarly subject to the law which urges the seventh to ascend and the fourth to descend.

Upon these tendencies and the effect of their admixture when encountered in chords, Mr. Gariel builds the whole of his harmonic system. He analyzes the various chord forms and, in a remarkably brief time, has the student intelligently occupied with modulation. As a sample of the efficacy of his system the

*"A NEW SYSTEM OF HARMONY." By Eduardo Gariel. Published by G. Schirmer, New York. Bound in Cloth. Pp. 56.

author points out forty-nine different ways of effecting a modulation from C major to G major, employing only chords of three tones. And, if chords of the seventh are used, another forty-nine ways are available. Should altered chords be employed, about twenty additional paths would be open. After giving forty-nine clever examples, Mr. Gariel presents thirty-five modulations from C major to D flat major. Actions speak convincingly, and Mr. Gariel has proved in these examples that his method is based on immutable laws, the application of which is not difficult.

In order to show the rapid progress which is possible when applying the laws and principles derived from his system of harmony, Mr. Gariel appends a melody (given subject) harmonized in six different ways by a pupil who had taken only thirteen lessons from him at the time of composition. These exercises look for all the world like the work of an intelligent student of counterpoint; and, indeed, what should a rational system of harmony stimulate if not the melodic sense?

One of the most important and valuable claims that the author makes for his method is that the student is conscious of what he is doing. This is a claim that none but one or two other contemporary theorists may truthfully make. By insisting upon the importance of melody in the study of harmony, Mr. Gariel has arrived at conclusions which are at once refreshing and pertinent. Among other things, the book will tend to stimulate independent thought on the part of the pupil. It is dedicated to Venustiano Carranza, "not only as a token of our old friendship, but as a tribute to the man who has in his hands the reconstruction of our beloved country."

THE quest and expression of the beautiful through the dance is the thesis of a tiny book, "The Dance and Life," by S. Mildred Strauss.† Miss Strauss is an earnest idealist, a thinking zealot who considers the dance as not isolated from the arts that lie outside the human person, "knowing that if we did so, it would have little relation to Life." In her explanatory note she remarks, furthermore: "I will speak of the dance as the 'Liberal Humanistic Culture of the Emotions by Motion.' We are not to consider it as a set form, nor belonging to any race or nationality, but as a natural human element closely associated with the higher life of the individual, taking as the source of the dance, music, of which it is a vital part."

Among other things, Miss Strauss claims that the dance is a stimulation to the technical study of music. She quotes Wagner as to the relation of music to the dance; she pleads for "not the conventional grace, not the grace that we see in pictures—but the grace of the inner self, expressed in outward movement—the grace of the individual." And finally, there is a genuinely inspired dissertation on rhythm.

Miss Strauss holds that the human body is as sensitive a medium for the expression of emotion as the most delicately adjusted or attuned musical instrument. That her ideas were shared by forgotten generations may not be held against her; she expounds her gospel with uncommon sincerity and skill. It is to be hoped that Miss Strauss's theories will be generously distributed and liberally considered. B. R.

†"THE DANCE AND LIFE." By S. Mildred Strauss. Published by S. Mildred Strauss, 131 Riverside Drive, New York City.

DIAGHILEFF IN MILWAUKEE

6000 Persons Attend Russian Ballet—Local Orchestra Plays

MILWAUKEE, March 1.—Milwaukee had its first glimpse of the widely heralded Ballet Russe of M. Serge Diaghileff, Monday evening, when the organization presented four episodes at the Auditorium. Nearly 6000 persons attended.

The enthusiasm of the audience inspired the dancers to their best and "Scheherazade," which was given last, was pictured with the greatest zest of the evening. M. Ansermet's readings largely shared in the many commendations of the performances. M. Diaghileff has promised to appear in Milwaukee again next year, and he will be very welcome, indeed.

A genial program of works ranging from Wagner and Schubert to Herbert's "Forget-Me-Not" was played by the Auditorium Symphony Orchestra Sunday afternoon before an audience of more than 2000 persons. Mr. Zeitz had the assistance of Ruth Breyspraak, violinist, and Beulah Beach, soprano.

Miss Breyspraak's playing of Bruch's G Minor Concerto aroused high enthusiasm, and she was recalled for two extra numbers. Although hampered by a severe cold, Miss Beach, too, was very well received, delivering the Franz-Liszt aria, "Die Lorelei," with sensitive musicianship.

The orchestra gave a notable rendition of Wagner's "Ride of the Valkyries"; works by Mozart, Grieg and Svendsen were also given clearly defined, sympathetic readings by Mr. Zeitz.

J. E. McC.

Give Concert for German Red Cross at Jamaica Plain, Mass.

JAMAICA PLAIN, MASS., March 4.—Mrs. Carlotta Morse-Dreyfus, soprano, was assisting soloist to thirty-five members of the Boston Symphony Orchestra, with Ernst Schmidt as conductor, at a

concert given here for the German Red Cross on the evening of March 1. Mrs. Dreyfus sang the Liszt "Lorelei" and a group of German *lieder*, and was applauded to the echo for her interesting performance.

Kreisler Recital Brilliant Event in Nashville Calendar

NASHVILLE, TENN., March 4.—At Fritz Kreisler's recital here at the Auditorium on Friday evening, a splendid audience listened to the great violinist with an enthusiasm that rose to cheers and waving of handkerchiefs, and stood applauding at the close of the program until he had responded with four numbers not scheduled, including a Viennese Waltz of his own, Dvorak's Humoresque and a Brahms Rhapsody. Artistic were the accompaniments of Carl Lamson. E. E.

Church Singers at Worcester Give Elgar Oratorio

WORCESTER, MASS., Feb. 21.—Of exceptional interest to Worcester music-lovers was the presentation of Sir Edward Elgar's oratorio, "The Light of Life," at Union Church last night. The oratorio was given by the choir and church quartet, Jane Prendiville, Mabel Anderson, Walter J. Wilcox and Robert H. Luther. J. Vernon Butler, conductor, was assisted by Mrs. Butler as accompanist, and Wilger L. Jones, violinist.

Schenectady Club Offers Songs Composed by Member

SCHENECTADY, N. Y., March 5.—The Thursday Musical Club was heard in concert recently under the direction of Bernard R. Mausert. "Song of the Woodland" and "Shadow Song," composed by Mrs. A. H. Richardson, a member of the club, were two of the numbers given. The soloists were Anthony Reese, baritone, and Joseph G. Derrick, pianist. Mrs. Harold Mott-Smith was accompanist. W. A. H.

DESTINN'S TACOMA TRIUMPH

Soprano's Rare Art Evokes Plaudits in Coast City

TACOMA, Wash., Feb. 24.—Mme. Emmy Destinn, second noted attraction of the Tacoma artist course presented by Bernice E. Newell, may add to her memoirs of chronicled triumphs Wednesday evening, Feb. 23, the date of her appearance at the Tacoma Theater.

Principally she impressed by the warmth, color, and variety of her renditions, by the magnificent resonance of a voice held always absolutely controlled, presenting continually suggestion of reserve power, and by the magnetism and fascinating ease of a stage presence, varying subtly with her every portrayal. She was the "Lorelei" of Heine's poem herself, as she sang the German legend. In her operatic numbers, she was triumphant, regal; in the richly colored Ruskalka's Song, dramatic, passionate; in the Grieg "Die Odaliske," exquisitely buoyant, her voice shading to lightest of tints, and varying again in the following Tosti number to brilliance and to vivid climactic effect, with no trace of tonal effort.

Mme. Destinn's able assistants were Roderick White, the American violinist, and Homer Samuels, accompanist. A. W. R.

Mrs. Alcock Sings at Residence of Charles M. Schwab

Mrs. Bechtel Alcock recently sang at the Riverside Drive home of Charles M. Schwab with Archer Gibson, organist. This popular contralto will be heard in a number of Spring Festivals, beginning with the Buffalo Festival on May 11, on which occasion she appears with the Chicago Symphony Orchestra, followed by three appearances in the New Jersey festivals and in Tennessee, Asheville, N. C., and Spartansburg, S. C. She will appear as soloist in the Spring tour of the New York Symphony Orchestra, and will give a joint recital with Caroline Hudson-Alexander on March 27 at Syracuse, as well as a joint recital with Theo Karle, tenor, in Utica, N. Y., scheduled for next season.

Evelyn Starr and Harold Henry Please Huntington, W. Va., Audience

HUNTINGTON, W. VA., March 12.—The City Building Auditorium was thronged when Harold Henry, pianist, and Evelyn Starr, violinist, appeared recently in joint recital under the auspices of the Huntington Choral Association. The artists gave great pleasure, playing with refinement and virtuosity.

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MACFARLANE OPERETTA MAKES FINE IMPRESSION IN PORTLAND

"Little Almond-Eyes," by the Official Organist of the Maine City, Contains Much Charming Music—An Excellent Performance by Local Singers and Actors

Portland, Me., March 4, 1916.

A TRIAD of brilliantly successful performances at the Jefferson Theater, Portland, on Thursday and Friday of last week, launched Will C. Macfarlane's new and taking Chinese comic operetta, "Little Almond Eyes," on what promises to be a long and prosperous career.

Outside of Portland, where—having the proof at hand—his admirers know that no musical task to which he may bend his energies is beyond Mr. Macfarlane, people are inclined to associate him exclusively with sacred music, as a creative artist, because of his many years as organist of St. Thomas's Church, New York. His splendid work at the great memorial organ as one of the first concert-organists of the land, which especially during the summer months makes Portland a place of pilgrimage for music-lovers from all parts of the country, receives due credit everywhere; but as a composer it has been customary to identify him almost altogether with the church. Nor is this surprising in view of the widespread favor accorded his notable cantata, "The Message from the Cross," and his numerous anthems.

That Mr. Macfarlane has an engaging vein of musical originality and invention



Photo by Tisdale

Scene from "Little Almond Eyes," Will C. Macfarlane's New Comic Opera Given in Portland, Me.

charming music of the score, tuneful yet never banal, has already been favorably commented upon in these pages.

Clever and Convincing Presentation

So successful was the "Company of Portland Young People" in its clever and convincing presentation of the operetta that it robbed the term of "amateur" of all the odium sometimes associated with it, and played with well-nigh professional verve. The clean and dainty story—the librettist is Frederick H. Martens—and its uncommonly taking music had a splendid decorative setting of scenery (designed by John Calvin Stevens and Everett S. Davis). A small but well-drilled orchestra, under the composer's own baton, supported and emphasized the excellent and full-bodied singing of as good a chorus as has ever been heard in amateur comic operetta. Features of the production were the dances arranged by Mrs. Estelle Cheney Keyes—one, a *pas seul*, "The Birds' Nest Dip," danced with sylph-like grace and aplomb by Lydia Cook; another, a Mongolian ballet, a strikingly effective interpolated group dance, which excited universal applause.

Mrs. George E. Roche, the leading woman, carried out to the full, both vocally and as an actress, the possibilities afforded by her part, and endowed the title rôle with a personal piquancy and charm which irresistibly commended her to the audience. Her solo numbers, among them "The Lover Who Looked in My Eyes" and the duet with Wang-Ho, the "perfect lover" of the piece, and the possessor of a fine tenor robusto voice, were beautifully sung. Mrs. Julia Moore, in a dual rôle, as *Miss Lotus-Leaf* and *Dooma the Prophetess*, displayed a cultivated contralto voice rich in quality. Harold C. Furlong, as *Ping-Po*, played the leading comedy rôle with convincing

ability, while Roy A. Purington, as the *Emperor Ming* of Cathay, brought a bass of noble resonance to the aid of his rôle of "heavy comedian." Aside from the individual excellence of the acting and singing of the principals, the admirable work of the chorus (drilled by Llewellyn B. Caine) secured tonal effects surpassing the work done in many a Broadway show.

Tasteful Stage Management

The unqualified triumph of "Little Almond Eyes" was in no small measure due to the tireless energy, skill and taste of Stage Manager Everett S. Davis, who was eminently successful in securing that effect of smoothness in the co-ordination of the musical and "business" elements of the stage production, which lifted the Portland performances of "Little

Almond Eyes" from the amateur to the semi-professional class.

Governor Oakley C. Curtis of Maine and Mrs. Curtis, Hon. Wilford G. Chapman, Mayor of Portland, Hon. Joseph E. F. Connolly, Col. Frederick Hale, the *haute volée* of Portland society and a number of local organizations and societies, including the Rotary Club in a body, attended one or the other of the three performances. Mrs. Macfarlane, the wife of the composer, had the pleasure of seeing her husband the object of a genuine ovation on the night of the initial performance.

The proceeds of the three performances, dedicated to a worthy local charity, amounted to more than \$2500—a substantial evidence of the city's appreciation of its Municipal Organist as a dramatic composer. W. W.



Will C. Macfarlane, City Organist of Portland, Me., and Composer of the Operetta, "Little Almond Eyes"

as a secular composer, however, will be denied by no one who has had the pleasure of hearing his "Little Almond Eyes." A slight but humorous and fanciful tale of true love, the course of which runs no more smoothly in Cathay than in the Occident, has suggested a long lane of delightful music, at whose turning sounds the chime of wedding-bells. The

META REDDISCH IN SANTIAGO

Triumphant Début for Prima Donna and Her Company in "Rigoletto"

SANTIAGO DE CUBA, Feb. 21.—Meta Reddish, the American prima donna, made a triumphant début at the new Teatro Aguilera last night, before an audience of more than 3000. The gifted soprano and her fine performance of "Rigoletto" received the most flattering comments of both public and press. Miss Reddish far exceeded the great expectation aroused by the advance notices of her achievements in Europe and South America and she was accorded a great ovation. Not since the visit of Barrientos to this city several years ago has an artist been so feted.

This week "Traviata," "Faust" and "Puritani" are to be presented and next week "Sonnambula," "Lucia" and a repetition of "Traviata." From here Miss

Reddish and her company go to Havana. Last Friday night a reception was tendered Miss Reddish and her brother, Claude Reddish, at the American Consulate, more than 300 being present.

Many Recitals at Illinois University School of Music

URBANA, ILL., March 11.—Among the musical events of February at the Illinois University School of Music was the faculty recital on Tuesday evening, Feb. 29, when a pleasing program was given by Edson W. Morphy, violinist; George F. Schwartz, cellist, and Henri J. Van Den Berg, pianist. Three organ recitals were given by J. Lawrence Erb during the month, the fourth Sunday afternoon recital being given by Edna A. Treat, organist. A students' recital was given on Feb. 22, when those appearing were Clara Davis, Grace Murray, Harold Roberts, Velma Dumas and others.

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ALLENTOWN HEARS ABORN OPERA SCENES

**Belle Gottschalk and Others in
Performance—Concerts of
Band and Quartet**

ALLENTOWN, PA., March 4.—An event of musical importance was the appearance here of Belle Gottschalk and company, under the management of Milton Aborn, in operatic repertoire. Miss Gottschalk was greeted by an interested audience. The third act of "Faust," the second act of "Martha" and act one of "La Bohème" comprised the program numbers by a special orchestra under

Joseph Pasternack. Miss Gottschalk's support included Salvatore Giordano, Henry Weldon, Elizabeth Campbell, Mary Biggers, Helen Morill, Albert Parr and Ulysses Woodside.

Allentown Band Heard in Splendid Concert

The annual concert of the Allentown Band, under the leadership of Martin Klingler, was given before a large and deeply impressed audience at the Lyric Theater. A program of rare merit in the manner of its interpretation was presented. The program included:

Wagner's Grand March and Battle Hymn from "Rienzi"; and the Overture to "Tannhäuser"; Chopin's "March Funèbre"; "Dance of the Hours," Ponchielli, a Sousa suite, "Looking Upward"; "Kamennol Ostrow," Rubinstein; Luscomb's "Arabian Twilight"; Kretschmer, American Festival Overture.

Appearing as soloist was Estelle Harris, soprano, of New York, who revealed a charming voice and personality and won unstinted applause. Will Reese was the accompanist.

The Amphion Male Quartet, with Dorothy Johnstone Baesler of Philadelphia, prominent harpist, as soloist, gave a delightful concert. The quartet comprises Edgar Eames, William Porter, G. Leroy Faust and Paul Mader, and is directed by W. W. Landis, organist.
M. D. M.

SAN ANTONIO CLUB CONCERT

**Local Soloists Please—Fabbrini Heard
in Piano Recital**

SAN ANTONIO, TEX., Feb. 27.—An interesting musicale was given by the San Antonio Musical Club, Feb. 23, at the St. Anthony Hotel. The first movement of the Concerto in G Minor by Schütt, was beautifully played by Ella Mackensen, who was assisted at the second piano by Mrs. Frederick Abbott. A recitative and aria from "Don Sebastiano," Donizetti, was sung by Mme. D'Acugna, with Mrs. Dale as accompanist, both of whom proved their splendid musicianship.

The Quintet, composed of Mrs. J. W. Hoit, W. P. Rombert, F. H. Palmer, Mrs. F. F. Niggi and Kurt Zimmermann, gave Schuman's Quintet, Op. 44, in a very creditable manner. Mrs. E. H. Compton, Martha Mathieu and Peggy Bliss also gave pleasing solos.

The piano recital given by Signor Giuseppe Fabbrini at Our Lady of Lake College, Wednesday evening, proved to be a delightful event.
C. D. M.

SCRANTON SCHUBERT PROGRAM

**Symphony Concert Has Ellen Stites as
Soloist—Ornstein Welcomed**

SCRANTON, PA., March 12.—The fourth symphony evening attracted many listeners at the Century Club recently. Ellen Scranton Stites, violinist, was soloist. Schubert was the composer represented, and the principal work was the "Unfinished" Symphony, given by the orchestra, with the usual introductory remarks by Louis Baker Phillips. The "Rosamond" overture was played and Miss Stites gave the first and last movements of the concerto. Her rare singing tone and un-failing taste gave unalloyed pleasure.

At the Century Club a large audience greeted Leo Ornstein, the celebrated pianist and composer, in a program of artistic worth.
W. R. H.

National Week of Song Observed in Wisconsin School

RIVER FALLS, WIS., Feb. 28.—The National Week of Song, the week containing Washington's birthday, proposed by Dr. Peter W. Dykema of the University of Wisconsin, has been observed in the River Falls State Normal School. The assembly period, each day, has been devoted to song singing under the supervision of E. Eugenie Willett, director of music. Short talks on the history of the songs used were given by students of the school. So much interest has been aroused that many have requested that these exercises be continued.

Seagle's Tour Arranged for Next Season

Oscar Seagle, who returned recently from an extended concert tour and is now teaching at his Carnegie Hall studio, has already booked a number of important engagements for next season. In September he will make a tour of Tennessee, Virginia and the two Carolinas; in October and November he will go to the Dakotas, Minnesota, Illinois, Kansas, Oklahoma and Texas. His Eastern engagements, including New York recitals, will come after Christmas. On his tour just closed, definite arrangements were made for his return next year to Houston, Denton and Fort Worth.

EMMY DESTINN IN SEATTLE CONCERT

**Brilliant Audience Welcomes
Prima Donna—Many Local
Artists Heard**

SEATTLE, WASH., March 1.—The last concert of the Ladies' Musical Club's artist recital series was given at the Moore Theater, Feb. 24, when Emma Destinn, dramatic soprano of the Metropolitan Opera Company, was the soloist. The opening aria, "Il est doux," from "Hérodiade," Massenet, was given a vividly dramatic interpretation. The program was an exacting one and was nearly doubled by encores. After the singing of the final "Vissi d'arte" the audience remained seated until Miss Destinn returned and sang "A Dream," by Grieg. Roderick White, violinist, assisting artist, played in admirable style the Concerto in D Minor, Max Bruch. Homer Samuels played excellent accompaniments.

Julius Friedman, violinist and scholarship protégé of the Ladies' Musical Club, assisted by Mrs. Romeyn Jansen, contralto, gave a fine program Feb. 21. Josephine E. Wardall was at the piano. Mr. Friedman leaves shortly for the East, to fill concert engagements.

Claude Madden, violinist, and Karl E. Tunberg, pianist, gave a pleasing program, Feb. 25, assisted by Grace Farrington Homsted, soprano, and Inez Z. Morrison, accompanist. The sonata No. 2,

E Minor, of Sjögren, was heard for the first time in Seattle.

Albany Ritchie, concertmaster of the Philharmonic Orchestra, with Mrs. Ritchie at the piano, gave a splendid program at the Sunset Club, Feb. 23.
A. M. G.

LOCAL ARTISTS AT LINCOLN

**Programs of Week Center About Club
Activities**

LINCOLN, NEB., March 11.—The Matinée Musicale recently presented at the Temple Theater before a large audience Carl Frederick Steckelberg, violinist, and Edith Roberts-Ludwick, as capable soloists.

An attractive concert was given at the Temple by Edith Lucile Robbins, coloratura soprano, and Floyd Robbins, pianist.

The Musical Art Club met on Monday for study of the lives and works of Haydn and Beethoven. Biographies were read by Louise Zumwinkel, and musical illustrations furnished by Katherine Kimball, Frances and Grace Morley, Mrs. Arthur Gutzmer, Annette Abbott and Annie Jones.
H. G. K.

**Ashley Ropps Sings at Meeting of
Brooklyn Y. M. C. A.**

Ashley Ropps, the baritone, made his second appearance this year at the Central Y. M. C. A., Brooklyn, on March 9. At the conclusion of Mr. Ropps's numbers, "The Island of Gardens," by Cole-ridge-Taylor, and "On the Road to Mandalay," by Oley Speaks, he was accorded an ovation, and as an encore the singer requested all present to join with him in singing "My Country, 'Tis of Thee."



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TACOMA ORPHEUS CLUB IN MIDWINTER CONCERT



Members of the Orpheus Club, Tacoma, Wash., Which Recently Gave Its Midwinter Concert

TACOMA, WASH., Feb. 27.—An epoch in Tacoma's musical history took place on Wednesday evening, Feb. 16 when the Tacoma Orpheus Club, with Mme. Jeanne Jomelli as soloist, presented the thirteenth midwinter concert. The club has been making notable improvement in ensemble work and the excellent presentation of the program reflected credit on the directors, Keith Middleton and Per Olsson. Mme. Jomelli delighted her audience with two arias, one from the Charpentier "Louise," and the "Cry of the Valkyries." Mrs. David Saltau acted as accompanist for both choral and soloist. After the concert a reception for the visiting artist was given at the University Club, when Dr. Randall S. Williams, president of the Orpheus Club, welcomed the guests, who were presented to Mme. Jomelli by Charles Bedford.

Eunice Prosser, the talented young Tacoma violinist, who is studying with David Mannes in New York, was the beneficiary at a brilliant concert given under the auspices of the Altrura Club on Feb. 15. Among those taking part were the Misses Leach, Flasket, Schwinn and Kilpatrick, Maude Kandle, Ethel Smith, Hiram Tuttle, Miss Bradshaw, Mr. Purdy, Miss Smith, and members of the Orpheus Club, with Frank Grube, director.

The third of the lecture recitals given by the Ladies' Musical Club, was a substitute for the regular fortnightly concert, Tuesday afternoon, Feb. 15, a most interesting paper being given by Harry Krinke, Seattle lecturer, on "The Impressionistic Music of Modern France." Mrs. Frederick Keator, president of the club, gave several French songs. Carmen Frye, a young Seattle violinist, gave a group of Debussy numbers; and illustrations from Ravel and Vincent d'Indy were admirably given by Rose Schwinn, pianist, and pupil of Herbert Fryer of New York.

A delightful affair of Saturday afternoon was the recital given by Mme. Hesse-Sprotte, the well-known operatic singer and teacher of Seattle. The recital was attended by more than 200 guests. Irene Martin and Miss Collais were the Tacoma members of the class who appeared. Mrs. G. F. Russell of the Standard Grand Opera Company of Seattle, sang the aria from "Madama Butterfly," and Marian Hogan gave the beautiful cycle, "Songs of the Desert," by Gertrude Ross, very effectively. Mme. Hesse-Sprotte concluded the recital with a number of offerings, sung with exquisite artistry.

The Women's League of the First Con-

gregational Church held its annual musicale on Monday afternoon, Feb. 21. The program arranged by Mrs. O. C. Whitney, organist of the church, included numbers by:

Helen Hill, Mrs. R. P. Tarr, Mrs. O. C. Whitney, Mrs. Clifford Elder, Mrs. Chandler Sloan, Emeline Powell.

At the formal dedicatory exercises at the Elks' new \$160,000 temple a program was given by the Swedish male chorus under the direction of Prof. Per Olsson.

ZIEGLER PUPILS IN RECITAL

Wanamaker Audience Hears Hazel Treat and Jeanne Woolford

An enjoyable joint recital was the one given on Feb. 24 at the Wanamaker Auditorium, New York, by Jeanne Woolford, contralto, and Hazel Treat, soprano, both products of the Ziegler Institute of Normal Singing, accompanied at the piano by William Axt. One of the most enjoyable features of the recital was the ensemble work of the two singers. They were heard in several duets of Mendelssohn, and were heartily recalled.

Mrs. Woolford's voice is of the real contralto type, and her entire allotment of songs was sung with artistic finish and exquisite tone. Her numbers contained songs of A. Walter Kramer, Brahms, Debussy, Bemberg, Tschai-kowsky, Henschel, John Alden Carpenter and Rummel. Miss Treat was heard to good advantage in several Mozart arias, and a group of songs in English, including Horsman's "Bird of the Wilderness."

Texas Welcomes Charles Harrison in Recital of Irish Songs

CORPUS CHRISTI, TEX., March 11.—Charles Harrison, tenor, of New York, sang recently to one of the most appreciative audiences that has ever gathered in Corpus Christi. Mr. Harrison possesses a beautiful voice of magnificent range and a pleasing personality. A. Hosken Strick, accompanist, shared honors with Mr. Harrison.

Dadmun and Theodore Karle Soloists of Albany Chorus

ALBANY, N. Y., March 2.—At the midwinter concert of the Mendelssohn Club in the state education building last night Theodore Karle, tenor, and Royal Dadmun, baritone, were the assisting soloists, the latter appearing the second time with

On Monday evening, Feb. 21, the Portland Elks Band, with Grace Dawson as soprano soloist, gave a concert.

The mid-year recital of the Annie Wright Seminary music department, was given on Saturday evening, Feb. 19, in the school auditorium. The program presented pupils from the instrumental and vocal departments as follows:

Misses Woods and Powell, Esther Carlson, Rosanna McQuestin, Kathleen Little, King Hall, Miss Green, Evelyn Baker, Pauline Wolfard, Margaret Reynolds, Mary Woods,

Eleanor Hilton; accompanist, Miss Ferguson.

Forty members of the Aurora Club of Tacoma were guests of the Arts and Crafts Club of Puyallup, at a musicale at the home of Mrs. Charles Hood, Monday afternoon, Feb. 21. The program was given by Mrs. E. A. Baggs, Nora Olson, Mrs. W. D. Love, Mrs. Leavitt, Mrs. Montgomery, Mrs. Charles Hood (Nevin), Cattie Stevenson, Mrs. F. W. Corwin. The numbers were all by American composers. A. W. R.

MACMILLEN AT PROVIDENCE

Violinist Heard in Pleasing Program—Recitals of a Week

PROVIDENCE, R. I., March 11.—Francis Macmillen, the violinist, recently presented a program of rare charm, surpassing even the player's former successes in this city.

Two piano recitals of more than ordinary interest were also given, the first by Helen Schanck, who has studied with Mrs. Anne Gilbreth Cross of the Music School, and later with Mme. Hopkirk of Boston. The other was the second recital given here this season by Estelle Neuhaus of Boston, and consisted wholly of the works of Liszt and Chopin.

The regular Sunday night concert at the Strand Theater enlisted the services of Mme. Cara Sapin, formerly of the Boston Opera Company, who made her second appearance in these concerts, and George Boynton, tenor. G. F. H.

Blind Musicians at Meriden Take Part in Concert for Blind

MERIDEN, CONN., March 12.—Artistic and financially the concert recently given here for the benefit of the Connecticut Blind People's Association was a huge success. Special honors went to the three blind musicians who contributed to the program—Owen Wrinn, tenor, and H. A. Strout and H. S. Sokolof, violinists. Local artists heard in pleasing offerings were Rhea Massicotte, soprano; Miss H. M. Longman, contralto; F. B. Hill, pianist; Fritz Kahl, violinist, and A. M. Brooks, cellist.

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Camden, N. J., Feb. 21, 1916.

the club. The Grieg "The Vast Unnumbered Throgs," with Mr. Dadmun as soloist, showed the singers at their best. Edgar S. Van Olinda, tenor, gave an incidental solo in "Carry Me Back to Ole Virginny," by Bland, was repeated. In DeKoven's "King Witlaf's Drinking Horn" Mr. Karle was soloist.

Mr. Dadmun was given a hearty reception in his solo groups, and Mr. Karle sang his numbers in a pleasing manner and a voice of great range and good quality. Dr. Frank Sill Rogers directed the club, maintaining excellent control and accompanied the soloists. Harry A. Russell was the able accompanist for the club. W. A. H.

Hanover (Pa.) Students Score in Operetta

HANOVER, PA., March 4.—A capacity audience greeted the students of the Hanover High School, class of 1916, who appeared on Friday evening, Feb. 25, in the operetta, "The Little Tycoon." The production was given under the direction of Carrie M. Cramp, director of music in the Hanover schools, who has been doing notable work here in promoting a taste for good music. Miss Cramp is a graduate of the Cornell University department of music and enjoys the distinction of being a Fellow of the American Guild of Organists.

New Granados and Burleigh Songs on McCormack's Next Program

John McCormack's next New York recital will be given at Carnegie Hall, Sunday afternoon, March 19. A new song, "The Goddess in the Garden," written for him by Enrique Granados, the composer of "Goyescas," and the "Kashimiri Song," also written for him by Harry T. Burleigh, will be special features of the program. The latter is from Indian love lyrics of Lawrence Hope. Mr. McCormack sings at the Brooklyn Academy of Music on Sunday evening, March 5.

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PAVLOWA COMPANY IN LOS ANGELES

"L'Amore dei Tre Re" Opens Engagement—Concert by Orpheus Club

LOS ANGELES, March 7.—Leading in musical interest this week is the engagement of the Boston-Pavlowa company at the Mason Opera House. The opening bill was "L'Amore dei tre Re," with Maggie Teyte, Zenatello, Mardones and Thomas Chalmers in the cast. This was greeted by a good-sized house, though Los Angeles takes less interest in novelties than in the more hackneyed operas which followed, including "Butterfly," "Bohème" and "Pagliacci."

As the prices ranged from five dollars down to one dollar, the solitary dollar getting the last row in the gallery, there was not so warm a reception as is awarded when the prices are lower. However, this company has the added attraction of the Pavlowa dancers and as to musical ensemble is the best since the last visit of the Chicago company.

In its concert at Trinity Auditorium last week, the Orpheus Club sang to a crowded house. This club, under the baton of J. P. Dupuy and accompanied by Will Garroway at the piano and Frederick Herrmann at the organ, is rapidly taking an advanced rank in Los Angeles musical affairs. The soloist was Jaime Overton, one of the prominent violinists of the West.

To students of musical history and of good singing, the recent recital of Estelle Heatt Dreyfus was full of interest. It was confined to the folk music of a dozen different countries and peoples, all presented with the clever style that Mrs. Dreyfus has made her own, and with explanatory remarks. She was assisted by Sigmund Beel, the concertmaster of the symphony orchestra, in several violin numbers and by Mrs. Hennion Robinson at the piano.

William Shakespeare is announced to spend three months in Southern California soon. He will teach a few stu-

dents who are ready for his instruction.

The Gamut Club had an unusual array of music from its members and visitors at its March meeting. It gave a warm welcome to Paul Eisler of "Fairylund" fame and in return he played a Wagner arrangement and a waltz of his own. Bernhard Mollenhauer, one of the original members of the club, played three numbers by Paganini and by himself, for violin alone. Kathleen Lockhart, soprano, gave two songs, one of them a very original work of her own. Baritone A. L. Sterck of St. Louis and E. J. Dill next were heard, and Mabel F. Mathews, contralto, of Chicago, was followed by Wilhelmina Gardiner, soprano. Lillian Shancer of London, a girl of seventeen, in the performance of two large piano numbers, showed a natural talent. Speakers of the evening were Seward Simon, L. C. Mitchell of McClurg's, Chicago; Marie Elliott, Mrs. J. H. Ballagh and Author Charles F. Lummis.

W. F. G.

OTTERBEIN CHORAL CONCERT

Cecil Fanning Soloist with Ohio College Chorus

WESTERVILLE, OHIO, Feb. 29.—One of the best concerts given by the Otterbein Choral Society was that of Feb. 15, at the college chapel. To the excellent ensemble of the chorus, under the baton of Arthur R. Spessard, was added a charming and effective group of songs by Cecil Fanning, baritone, assisting artist. The choral numbers included Elgar's "The Snow" for women's chorus, and his "It Comes from the Misty Ages" (Banner of St. George).

The notable number, perhaps, was the singing of Deems Taylor's "The Highwayman," which was preceded by the reading of the poem, from the original text of Alfred Noyes, by Prof. C. A. Fritz. The work of both chorus and soloist was delightful, and the interpretations by the conductor were of a high order. Glenn G. Grabill at the piano gave excellent support and H. B. Turpin supplied admirable accompaniments for Mr. Fanning's group of songs.

J. A. B.

Helen Allen Hunt, soprano, will give a song recital in the Punch and Judy Theater, New York, Monday afternoon, April 10.

OFFERS MUSIC OF FOUR AMERICANS

Minneapolis Club Gives Worthy Program—Small Audiences for Russian Ballet

MINNEAPOLIS, March 8.—Music by four American composers performed by representative local musicians made the recital recently given by the Thursday Musical, of which Mrs. Weed Munro is president. Eloise Shryock, one of the city's leading pianists, arranged the program.

The high point of interest was Homer Norris's "The Flight of the Eagle," sung by Park Learned, baritone; Mrs. Marion Baernstein - Bearman, soprano, and Thomas McCracken, tenor, with Mrs. W. P. Remington at the piano. The Whitman text and the Norris setting were admirably delivered. Cecil Burleigh's Violin Suite, "Snow Bound," and Rudolph Friml's "By-gone Days" were creditably played by Mrs. Corrinne Frank-Bowen and Mrs. John F. Dahl. Mrs. Marie Gjertsen - Fischer gave distinction, through the part assigned the reader, to Ethelbert Nevin's "Captive Memories," sung by Mr. Learned, solo baritone; Mrs. Bearman, Mrs. D. E. Morron and Mr. McCracken. The performers did well, winning considerable applause, which was the more grateful in connection with a number, light to a point of weakness and furnishing an anticlimax to an otherwise serious and worth-while program.

The Diaghileff Russian Ballet rearranged its Minneapolis program to include "Les Sylphides," "Thamar" and "La Spectre de la Rose," thus giving an engaging program to patrons in this city and an inclusive repertoire to those of St. Paul wishing to extend their patronage. There could not have been so many of these, for the audience on the opening night, although large, did not fill the auditorium, while for the second and last night, it was of scant proportions. This is the more remarkable since Minneapolis is accredited a good "show town" and splendid publicity was given by the local press through the triple medium of

music, drama and society departments, the engagement being under the experienced local management of L. N. Scott. Harold Bauer played in recital before the Minneapolis Chamber Music Society last night. F. L. C. B.

MANY DUBUQUE RECITALS

Frances Nash and George Hamlin Heard in Pleasing Program

DUBUQUE, IOWA, Feb. 28.—Frances Nash, pianist, and George Hamlin, tenor, appeared here recently in a program of much interest, their appearance attracting a large audience that was generous in its expressions of appreciation. Both artists were repeatedly recalled and were generous in their encores.

A recent program, before the Dubuque Woman's Club, was that given by Georgia Whippo, soprano; Augusta Eulberg, mezzo-soprano, and C. R. Thompson, bass, pupils of Franz Otto.

A recital of more than usual interest took place on Thursday, Feb. 24, at the Julien Hotel, when Mrs. Bael, soprano of Des Moines, Iowa, and Edward Atchison, tenor, appeared before a large audience that thoroughly enjoyed the artistic program given. Mrs. Bael, in addition to her concert work, is a member of the faculty of the Des Moines College of Music.

The Dubuque Woman's Club enjoyed a unique program at its last meeting, when Irene Eastman, herself a Sioux, gave a recital of Sioux tribal melodies.

R. F.

Muskogee, Okla., Musical Arts Society Heard in Concert

MUSKOGEE, OKLA., March 8.—A program that gave evidence of the artistic worth of Muskogee musicians took place on Monday evening, Feb. 28, when members of the Musical Arts Society were heard in concert. Those appearing were W. C. Braly, A. Doyno, S. B. Gamble, Mrs. Herbert Townner, Mrs. Newton Douglas, Lilli, Bell Dietz, Edith Marsh, Katherine Dietz, Mrs. Richard Glover, Mrs. L. R. Earnest, Clarence Dietz and Mrs. E. C. Adleta. The accompanists were Mrs. W. C. Jackson and Leila G. Munsell.

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POLISH OPERA SUNG FOR POLISH RELIEF FUND

Stanislas Moniuszko's "Verbum Nobile" Given American Premiere in Philadelphia—A Light Opera with Sparkling Score—Cast and Chorus Made Up of Local Singers

PHILADELPHIA, March 10.—Under the auspices of the Emergency Aid Polish Committee, Stanislas Moniuszko's opera, "Verbum Nobile," was given its first performance in this city, and, it is said, its first in this country, at the Metropolitan Opera House on Feb. 28, with cast and chorus made up of local singers, under the direction of W. K. Grigaitis, and the assistance of a large portion of the Philadelphia Orchestra. The audience completely filled the house, and the occasion was altogether memorable. A special guest was Ignace J. Paderewski, who, with Mrs. Paderewski, occupied a box and was made the recipient of an ovation from the hundreds of Polish citizens present.

Preceding the opera, selections from the other works of the Polish composer—orchestral and operatic—were given and also an address on "Poland" by the Hon. James M. Beck of New York, who with much feeling reviewed the history of the land that has suffered oppression for a century, concluding with the statement that Poland now seems to have reached the climax of its woes, and making an impassioned plea for assistance to the thousands of its starving people. Mr. Beck, who is former Assistant Attorney General of the United States, and chairman of the Central Polish Relief Committee of America, did not speak in vain. His plea met with a generous response, the baskets passed through the audience by the numerous young lady ushers, attired in Polish costumes, coming back well filled.

So long a time did the preliminary proceedings occupy that it was after half-past ten when the overture to Moniuszko's opera was begun. The music of the Polish composer, celebrated for years in his own country but comparatively little known in this, proved to be of distinctive value in a melodic sense. Something after the style of Rossini, in "The Barber of Seville," and of Donizetti, in "Don Pasquale," the score ripples tunelessly along, in happy and appropriate elucidation of the story of the opera, which, while having a touch of seriousness, is in a comedy vein in the main.

The one setting for the two acts shows the gardens in front of the mansion, on the estate of *Pan Serwacy Lagoda*, whose daughter, *Suzia*, is the heroine of the opera. The significance of the title "Verbum Nobile," lies in the fact that a Polish nobleman, once having given his word, must keep it, a verbal promise being equal to a solemn vow. Years before, *Pan Marcin Pakula* has promised that his son shall take as wife the daughter of his best friend, *Pan Serwacy Lagoda*, when the boy and girl have come of age, and therefore, when his son, *Stanislaw*, falls in love, the father is obdurate in opposing his wish. After the varying vicissitudes of the rather obvious plot, the loved one, of course, turns out to be the right girl, and all ends happily. This story has a romantic and picturesque atmosphere, admirably set off by Moniuszko's lightly melodious and at times sufficiently dramatic music, and the opera would seem to be good material for production by a professional company.

The performance last evening was highly creditable, considering that those taking part were practically without stage experience. The cast was as follows: *Pan Serwacy Lagoda*, V. Figassiak; *Suzia*, his daughter, A. Kaminska-Grigaitis; *Pan Marcin Pakula*, an old part of *Tybal* in a most satisfactory



Members of Cast of Moniuszko's Opera, "Verbum Nobile," as Produced in Philadelphia. From Left to Right: V. Figassiak, as "Pan Serwacy Lagoda"; J. Kubocki, as "Pan Bartlomiej"; Thadeus Gorecki, as "Stanislaw"; A. Kaminska-Grigaitis, as "Suzia"; Piotr Wizla, as "Pan Marcin Pakula"

friend of *Serwacy*, Piotr Wizla, *Stanislaw*, son of Marcin, Thadeus Gorecki; *Pan Bartlomiej*, J. Kubocki. These principals had been well drilled in their parts by W. K. Grigaitis, the conductor, who also trained the large and efficient chorus, made all of the orchestra parts from the original score, and to whom in large part is due the credit for the success of the production. The chorus included members of five Polish church choirs and choral societies, as follows: Chorus of St. Laurentius Church, of which W. K. Gri-

gaitis is conductor; Halka Singing Society, T. Gorecki, conductor; St. Cecylia of St. John Cantius Church, W. Gutkowski, conductor; St. Cecylia of St. Stanislaus Church, J. Pateracki, conductor; Chorus of St. Hedwig's Church, E. Jozefowski, conductor. W. Gutkowski was the assistant conductor, and Joseph Kubacki stage manager of the production. It is estimated that the performance will net at least \$2,500, to be devoted to the work of the Polish Relief Committee.

ARTHUR L. TUBBS.

PORTLAND (ORE.) HEARS DESTINN FOR FIRST TIME

Soprano Makes Delightful Impression—"Romeo and Juliet" Repeated with a New "Juliet"

PORTLAND, ORE., Feb. 27.—Emmy Destinn appeared at the Heilig Theater last week before a capacity house. This was her first visit to Portland and much curiosity had been expressed as to whether she would fulfill glowing expectations. Before her first number had ended the entire audience was satisfied that she was an artist, whose purity and beauty of tone and artistic interpretations were unsurpassed. Four encores were given by Miss Destinn. She was assisted by Roderick White, violinist, whose solos were so enjoyed as to demand a repetition, and Homer Samuels, whose accompaniments were all that could have been desired. The concert was under the Steers-Coman management.

On Thursday evening a repetition of "Romeo and Juliet" was given at the Heilig Theater by the Portland Operatic Association. Two changes in the cast were made. Mrs. Jane Burns Albert sang *Juliet* and for grace and daintiness was an ideal daughter of the Capulets. She had prepared the rôle in less than three weeks and this was her début in grand opera. Yet she acted and sang with all the ease and sureness of an experienced prima donna. Hers is a beautiful voice. Shirley Parker sang the

manner. Other rôles were in the same hands as a few weeks ago.

On Wednesday afternoon Mrs. J. Curtys Simmons gave a song recital in the Hotel Benson, presenting a delightful program of French, English, German and Italian songs. Mrs. Simmons has been secretary of the MacDowell Club for two years, and is a pupil of Signor Taglieri.

On Monday evening a concert performance of Balfe's "Bohemian Girl" was given by the choir of the Madeline Church. Nona Lawler scored in the soprano numbers, and other singers were Mrs. Charles A. Shear, James Flynn and M. R. Madsen, all of whom did excellent work. Frederick W. Goodrich presided at the organ and Mrs. C. B. Abercrombie at the piano.

The Reed College Chorus, under the direction of Mr. Helmuth Krause, sang Gounod's "Gallia" finely at the College Chapel on Sunday afternoon. Dr. Max Cushing played several organ numbers.

An enjoyable recital was given at Lincoln Hall on Friday evening, under the direction of Frank Eichenlaub, violinist, and Beatrice Hidden Eichenlaub, pianist. H. C.

Emma Roberts, Contralto, in Boston Recital

Emma Roberts, contralto, gave a song recital recently at Steinert Hall, Boston, and was highly complimented by the critics for her artistic singing. Her program included a particularly interesting group of folk-songs by Rachmaninoff and also compositions by Secchi, Durante,

Schubert, Schumann, Brahms, Wolf La Forge, Foote and Henschel. The exquisite quality of Miss Roberts's voice was strikingly apparent in the beautiful songs of Brahms and Schumann and in the folk numbers. Fine accompaniments were played by Frank La Forge.

Miss Roberts has been engaged to sing the leading contralto parts at the Cornell University Spring Festival to be held in Ithaca on April 27, 28 and 29.

NEW POST FOR WHITMER

Faculty of Pittsburgh Institute to Receive Important Addition

With the beginning of the next summer term T. Carl Whitmer will be a member of the faculty of the Pittsburgh Musical Institute, Inc. For several years Mr. Whitmer has been director of the department of music at Pennsylvania College for Women, and he leaves this position for the sake of the wider field of activity offered by the Institute.

Mr. Whitmer has composed a great deal of music in both large and small forms. The printed list of his compositions includes some thirty or forty songs, a number with orchestral accompaniments, many pieces for piano and organ, anthems and choruses, a sonata for violin and piano, a quintet, works for chorus and orchestra, orchestra and six "Mysteries," scored for modern orchestra, text and music, both by Mr. Whitmer. Many Pittsburgh concert-goers recall the piano concerto by Mr. Whitmer which had its first presentation last year at the concert given in Carnegie Music Hall for the Music Teachers' National Association.

Mr. Whitmer's writing have been found in many musical journals. One of his most elaborate and recent publications is "A Post-Impressionistic View of Beethoven," published in the last number of *The Musical Quarterly*. His lectures and recitals have made him additionally prominent and, as a teacher of piano, organ and theory, he enjoys a national reputation.

The directors of the Pittsburgh Musical Institute, Frank Milton Hunter, William H. Oetting, Charles N. Boyd and Dallmeyer Russell, announce Mr. Whitmer's engagement as a further evidence of their purpose to provide the best possible faculty for the institution.

Local Artists Furnish Programs of Interest in Spokane

SPOKANE, WASH., March 10.—Luther Brusie Marchant, the young baritone, gave his farewell concert recently at the Davenport Hotel before an appreciative audience. He will continue his studies in New York. The program, as usual, was chosen with taste and the singer was greeted throughout with much applause.

The monthly organ recitals by Edgar C. Sherwood are always a feature and attract increasingly large audiences. Luther B. Marchant was the soloist at the recent recital, contributing a number of Dvorak sacred songs.

Demonstrating Possibilities of the Choralcelo

Rachel Orcutt, pianist and a young pupil of the New England Conservatory of Music, Boston, is giving recitals demonstrating the choralcelo, at the Anderson Art Galleries, Madison Avenue and Fortieth Street, New York. The choralcelo, it is stated, includes within itself an ordinary piano, a piano with indefinite prolongation of tone, an organ with fundamental diapason tone and an orchestral organ with string, reed, brass and harp tone qualities, all produced by means of piano strings vibrated either electrically, percussively or by both methods in combination.

Florence Austin's March Tour Embraces Twenty Maine Cities

Florence Austin, the American violinist, is appearing in twenty Maine cities this month. Miss Austin left New York on March 9. This is her third series in Maine, effected through her recent appearance with the Rubinstein Club of New York, which was a re-engagement with that organization.

Charles Dalmores

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BERLIN CRITICS IN WAR OF THEIR OWN

"Tageblatt" Representative's Ambitions as Public Performer Lead to Trouble

Berlin, Feb. 5, 1916.

WHILE the war among nations goes on a conflict almost as exciting for the musical profession has broken out in Berlin circles—or rather, to be more exact, in the circles of Berlin's musical press.

But in contradistinction to the war of the nations, this feud has had its victim at the very outset. Dr. Leopold Schmidt of the *Berliner Tageblatt*, for many years a dominating factor in musical circles of Berlin, and even in many other parts of Germany, plays this unenviable rôle.

Not satisfied with his reputation as a very capable music critic, Dr. Schmidt manifested other aspirations and time and again appeared in public in the capacity of accompanist or concert and operatic conductor. And, unfortunately he was very far from being as successful therein as in his original vocation of critic. More than one artist indignantly stated to the writer that while, for professional reasons, he had submitted to a piano or orchestral accompaniment by Dr. Schmidt, in reality Dr. Schmidt had not been the accompanist, but he, the artist, had accompanied Dr. Schmidt. Incidentally, the wife of Dr. Schmidt, a former operetta singer under the name of Mary Hagen, was also again and again offered to the well-disciplined Berlin public with the remnants of a voice that once upon a time may have been acceptable and with more or less crude stage routine. Who could help but associate these frequent public appearances of a long-since retired singer with the artistic activity of her husband, Dr. Schmidt?

Withal, if one is just, one cannot attach so much blame to Dr. Schmidt himself as to his brother scribes who, realizing his and his wife's inefficiency as public performers, still deemed it opportune, with a few exceptions, to manifest so much *esprit de corps* as to waive the truth and to treat these self-ordained artists with a leniency never shown any other, not even the most exalted among the profession.

But the subterranean mutterings were bound to come to the surface sooner or later. Apparently all oblivious of the quicksand upon which he had built his dual reputation, Dr. Schmidt not only continued his public activity besides writing his criticisms, but even increased his public performances after the outbreak of the war to such an extent as might have aroused the envy of more than one ambitious artist. True enough, Dr. Schmidt's activities were pre-eminently confined to charitable performances, and whether or not he was ever remunerated for his services does not seem to be known. But even if such was not the case, it is argued that by these continual public appearances he jeopardized the prestige of music critics, inasmuch as thereby undue influence was exerted on concert promoters as well as on the assisting artists.

The Outbreak

And still all might have continued as it was had not the music critic, Dr. Schmidt, insisted upon being criticised, or to use the more applicable American expression, upon being "written up." So when, in his heedless ambition, he deemed

it requisite for the other music critic of the *Berliner Tageblatt*, Prof. Dr. Weissmann, to write of the concerts in which he, Dr. Schmidt, assisted, the bomb that had been sizzling for so long exploded. For Professor Weissmann absolutely refused to comply with Dr. Schmidt's wishes. He took a public stand against the latter, resigned from the *Tageblatt* and openly began a warfare against his former associate.

As far as I have been able to ascertain, Professor Weissmann has the majority of the music critics of Berlin with him. In the last issue of the *Schaubühne*, Weissmann publishes an article in which he explains in detail his attitude in the present conflict. On Dec. 28, Professor Weissmann wrote Dr. Schmidt as follows:

"I refused to report the Hindenburg concert, declaring that my principles forbade me to criticise any one of the many concerts conducted by you. I might have found some pretext for not taking such a stand, but would have considered such a manoeuvre as cowardly. To the *Berliner Tageblatt*, I mentioned, as a reason, that it was impossible for me in this position to express myself critically, without reserve, about the concert and the performance thereof.

"But to you, Doctor, I feel called upon to supplement my remarks. I realize that I am no longer on such a footing with you as to speak of the almost unbelievable metamorphosis of your personality. You, yourself, would find it incomprehensible if you judged yourself with the delicacy of feeling of the one-time Leopold Schmidt. But I consider it my duty to advise you that a thunderstorm is gathering above your head. Possibly, you will smile at this warning, considering yourself competent to defend your inviolability with sophistic reasons. You will refer to much that was beautiful, good and charitable and designate jealousy as the mainspring of all attacks and persecutions to which you are subjected. That withal, you are jeopardizing the prestige of musical criticism in permanence and in the worst manner possible, you may perchance realize but not admit, because it is no longer in your power to prevent the harm. Only objective, artistic reasons—that I wish to emphasize—compel me to take this stand. I might speak more in detail, if I might pride myself on gaining your attention."

Professor Weissmann's Story

Professor Weissmann then goes on to state in the *Schaubühne* how, as a result of his refusal to "write up" the concert of Dr. Schmidt, the latter rushed to the private office of the editor-in-chief, and with the tragic gesture of the martyr, complained bitterly about the waywardness of his collaborator on the *Tageblatt*, with the result that Professor Weissmann's services for that paper ended there and then. Professor Weissmann in the same article accuses Dr. Schmidt of misusing his influence or power as the *Tageblatt* critic to further his interests as a public performer, adding that, while he might furnish many examples to substantiate his accusations, a sense of decency forbade his doing so. Nevertheless, he does submit an instance or two for public consideration. He speaks of Dr. Schmidt's attempt to borrow of Professor Siegfried Ochs the latter's choral society for his own concert; of Dr. Schmidt's endeavor to induce the pianist, Eugen d'Albert, who had agreed to assist at a concert for the benefit of the Society of German stage artists, to give the concert with Dr. Schmidt as conductor (although the latter's name had not originally been mentioned) omitting all reference to the Society of German Stage Artists. In other words, Schmidt is here accused of trying to concertize while using Eugen d'Albert's name as an advertising medium. Professor Weissmann clearly intimates that this attack is but a beginning and declares that herein he has been prompted only by a regard for professional ethics and that he is acting in agreement with many of his col-

leagues. So the case Weissmann contra Schmidt promises to develop into something of a prolonged campaign.

And what will be the result of it all? Frankly speaking, I am inclined to believe that Dr. Schmidt as a public performer will retire for a time and that he will devote himself exclusively to his duties as critic of the *Tageblatt*. More is not to be expected. Dr. Schmidt's influence with the almighty ones of the *Tageblatt* and other illustrious personages is too strong to be shaken by a mere press campaign. Let a man once gain the confidence of his superiors and others of the highest social caste and he will be forgiven much for which others would be ostracized.

Justice compels us to say that Dr. Leopold Schmidt is one of the most capable—yes, even brilliant—of music critics. That it is not given him to differentiate between himself as critic, a capacity in which he excels, and as public performer, in which he has ever remained but mediocre, is to be deeply deplored.

O. P. JACOB.

FRANCES INGRAM MAKES HER BOW IN LOUISVILLE

Contralto's Voice Greatly Admired—Concert by Male Chorus—A Performance of "Orpheus"

LOUISVILLE, Ky., March 2.—Four concerts of decided interest took place during the last week in Louisville. Two were given by visiting artists, the others by local musicians.

Greatest interest centered in the recital of Frances Ingram, at McAuley's Theater, on Wednesday evening, when an audience of fair proportions braved a night of sleet, rain and snow to hear the new contralto. That she greatly pleased her hearers was evidenced by the sincere applause showered upon her and her accompanist, Arthur Fram.

Miss Ingram's voice is a real contralto, very dark in color and of a very rich quality, that showed to fine advantage, especially in the more dramatic offerings of her program. That she is a singer of intelligence and much musical artistry was evidenced by her work throughout. Mr. Fram was in complete sympathy with the singer. This recital represented the fifth offering of the Harry Marx Artist series.

Hardly less important in attractive-

ness was the concert of the Louisville Male Chorus, of which Carl Shackleton is director, the next evening, at which time Chris Anderson, a former Louisville boy, and now a very fine concert baritone, appeared as soloist. This affair was held at the Woman's Club Auditorium, and was given before a fine audience.

Mr. Anderson was in fine fettle and sang for his "home folks" with his whole heart. His voice is a brilliant baritone, almost a tenor at times, and his singing, both alone and with the club, gave the greatest delight. Mr. Anderson sang numbers by Schubert, Brahms and Schneider, Croxton's "Mavis," Dix's "The Trumpeter" and an old Irish ballad called "Would God I Were the Tender Apple Blossom." He also sang the solo parts in Avery's "Song of the Timber Trail" and Grieg's "Landsighting." The chorus did its customary beautiful work in compositions by MacDowell, Woodman, Mendelssohn and Nivin.

On Tuesday evening, at the Y.M.C.A. Auditorium, Norman Simon, baritone, assisted by Mrs. William Scholts, contralto; Mrs. Katherine Whipple Dobbs, musical recitationist, and Marie Estelle Fossec, pianist, gave a farewell recital before leaving for Chicago to continue his musical work.

At McAuley's Theater, on Tuesday evening, Offenbach's "Orpheus" was given by a number of young local musicians, under the direction of Karl Schmidt. Individual mention for excellent work is due Mrs. Augusta Minor, Esa Mayer Armbrust, Florence Reiss, Theodore Pfeiffer, Leslie Lindell and La Verne Schreiber, the latter the *première danseuse*. A large chorus and orchestra assisted. H. P.

Schlieder Work Sung at Briarcliff

"The Way of Penitence," by Frederick W. Schlieder, F.A.G.O., was given by the choir of the Briarcliff (N. Y.) Congregational Church on Sunday, March 12. Assisting the choir were Mrs. Emma Brett Selleck, solo contralto at St. Paul's M. E. Church, New York City; Rosemary Moore, harpist, Edgar Stowell, violinist. The choir comprises Daisy Ferdon, soprano; George Oates, basso; D. P. Dickinson, organist; Ion Jackson, tenor and director.

Harold Bauer and Ossip Gabrilowitsch will offer a request program for their two-piano recital in Æolian Hall, New York, Saturday afternoon, March 18.

HENRI SCOTT

BASSO of the METROPOLITAN OPERA COMPANY
Sings SARASTRO in "The Magic Flute" in Philadelphia, with unwonted success

Henri Scott, who, making his first appearance here with the Metropolitan forces, was an impressive figure as the Mystic Sarastro. Scott's excellent German and his splendid enunciation alike made his assumption of the part most praiseworthy.—PHILA. RECORD.

Henri Scott gave real dignity to the character of the High Priest, and carried out the imposing nature of the part in his singing, which was that of a sure and skilled artist. There was no faltering as he descended to the extremely low notes that the music calls for, but a firm, steady placement of richly sonorous bass tones. "Within This Sacred Dwelling" was one of the notable achievements of the performance.

—PHILA. EVENING BULLETIN.

Henri Scott, who has returned to the fold of the New York Company, made his first appearance here this season as Sarastro. He sang in the imposing style demanded by the rôle, and was rewarded with recognition of the most friendly sort.—PHILA. NORTH AMERICAN.

Henri Scott gave the "In diesen heil'gen Hallen" with so much dramatic depth and an appealing quality that it won the audience to the extent that he was applauded enthusiastically.—PHILA. PRESS.

Henri Scott was a dignified Sarastro, giving plentitude of voice and authority of manner in the great air, "In diesen heil'gen Hallen" and delivering himself of the wonderful spoken lines of the rôle with a close approximation to the true German quality of the unctuous and resonant gutturals that belong to the solemn exhortation which opens the second act.

—PHILA. PUBLIC LEDGER.

Mr. Scott brought to the rôle of Sarastro due dignity of presence and the same sonorous voice that won him honor as a singer in the ranks of the Phila.-Chicago Opera Company.—PHILA. EVENING TELEGRAPH.

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MANY MIDDLE WEST ENGAGEMENTS FOR LILLIAN HEYWARD



Lillian Heyward, Soprano

Extraordinarily rapid has been the recognition accorded Lillian Heyward, the youthful American soprano, who may be remembered for having gained first prize at the International Eisteddfod held in Pittsburgh several years ago. Miss Heyward, who hails from Cleveland, has been engaged in public work for a number of years, but branched forth in New York comparatively recently. Among engagements already secured by this progressive artist are the following: Soloist, May Festival Chorus, Grand Rapids, Mich., May 12; soloist, Saint Cecilia Club, Albion, Mich., May 16; soloist, Metropolitan Male Chorus, Cumberland, Ohio, May 17; soloist, Studio Club, Cleveland, May 19; soloist, Erie (Pa.) Symphony Orchestra, May 22; recital, Buffalo, N. Y., May 25. On June 1 Miss Heyward leaves for a twelve weeks' tour as soloist with Cimarosa's Band, visiting New York and the New England States. She was chosen from among twenty-five applicants. She has been re-engaged as soloist at the First Baptist Church, Montclair, N. J.

Lada Under New Management

The first announcement to come from the offices of John W. Frothingham, Inc., is that arrangements have just been completed whereby Lada, the celebrated concert dancer, will appear under the direction of this management during the coming season.

New York, Boston, Pittsburgh, Toronto and other Eastern cities have already "discovered" the art of Lada and it is now proposed to make it equally well known throughout the country.

Music of Shakespeare's Day in Church Service

Music of Shakespeare's period furnished the program of a service at St. Mark's-in-the-Bouwerie, East Tenth Street, New York, on March 5. The service was held at the suggestion of the Shakespeare Tercentenary Committee. It was arranged by the Rev. Dr. William N. Guthrie, with the assistance of many experts on the text of Shakespeare and

the music and manners of his time and of closely succeeding periods. The effort was to select music that would be suitable, coming in a church, yet that would illustrate Shakespeare's thought. Willis Alling directed the music and Vera Curtis was the soloist. The selections were Orlando Gibbons' "Hosanna to the Son of David," and "Almighty and Everlasting God," dating from about the time of Shakespeare's death; Henry Purcell's "Rejoice in the Lord," known as the Bell Anthem, and written at the end of the seventeenth century, and William Croft's "We Will Rejoice," and "Cry Aloud and Shout," composed nearly two hundred years ago. The congregation joined in singing Tallis's "All Praise to Thee, My God, This Night," the words written by Bishop Ken in 1709, but the music far older, and Croft's tune, "St. Ann," with words by Isaac Watt, "O God, Our Help in Ages Past."

Katherine Heyman and Welsh Singers Heard at Grand Rapids

GRAND RAPIDS, MICH., March 1.—The Welsh Choral Society gave its first concert on Thursday evening in the Fountain Street Baptist Church, under the able leadership of William Beend. The cantata, "Hiawatha's Wedding Feast," was splendidly sung, with John B. Miller of Chicago as the tenor soloist. On Friday afternoon a delightful piano recital was given before the St. Cecilia Club by Katherine Ruth Heyman, whose prodigious technical skill, vital force and virtuosity were displayed in a program that ranged from classic to the extreme modern music. E. H.

Sellers Organ Recitals Enjoyed by Capacity Parkersburg (W. Va.) Audience

PARKERSBURG, W. VA., March 4.—A memorable organ recital was that given by Gatty Sellers in Trinity Church on Feb. 28. The English artist's playing displayed all of the virtuosity and charm with which his last visit made local music-lovers acquainted. Several of the organist's own compositions were included in his program and these proved decidedly entertaining. Every seat in the church was occupied. On the following evening Mr. Sellers presented another program with equally happy results.

Meta Weidlich in Costume Recital

Meta L. Weidlich, who has resumed her vocal classes at her studio, 218 Madison Avenue, New York, was heard in a program of songs and readings at her studio on Tuesday evening, Feb. 29. A group of songs by George Henschel, given in child's costume, the "Salutation of the Dawn," by Mary Salter, and John Alden Carpenter's "When I Bring to You Colored Toys" comprised the delightful song offerings of Miss Weidlich. Mrs. Shaver, pianist, was heard in a group of Chopin pieces.

Music Lectures at Columbia

A series of lecture-recitals on "The Music of the Races" was commenced at Havemeyer Hall, Columbia Institute of Arts and Sciences, on Tuesday afternoon, Feb. 29, by Caroline Crawford and Mrs. Elizabeth Rose Fogg. The first lecture was on the primitive races.

Two Pupils of Luis Espinal Win Praise in New York

A. Geyman, the Russian tenor, pupil of Luis Espinal, the New York voice teacher, was the soloist at a concert given recently at the Little Thimble Theater by the New York Center of Sharon Alumnae. His offerings were, "Quenta o quella," by Verdi; "M'appari," from

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Flotow's "Martha"; "I'll Sing Thee Songs of Araby," by F. Clay; "Slumber Song," by Gretchaninoff, and "The Crimson Petal," by Quilter, all of which he sang in a most finished manner, displaying a voice of much beauty and warmth and marked interpretative powers. His offerings were well received and roundly applauded.

Joseph Apple, another tenor pupil of Mr. Espinal, substituted for Paul Alt-house, on Sunday evening, Feb. 27, at the Collegiate Church, New York City.

Pueblo (Col.) Club Adds to Its Fund for Worthy Students

PUEBLO, COL., March 6.—The Monday Musical Club gave a tea and musical program on Feb. 24, for its scholarship fund. "Patriotic Music" was the club's topic at its February meeting, those taking part in the interesting program given being Mrs. Freeman Rogers, Mrs. John Rudraff, Mrs. W. L. Hartman, Mrs. Glascoe, Mrs. Bressler and Miss Greismer. The Pueblo Chapter of the Guild of Fretted Instruments was organized recently, with the following officers:

Albert Bassler, Lee Nelson, Andrew Vogel, E. G. Dykstra, Frank Taylor, Hazel Casaly, Robert Tremaine, director. Executive board, William Sherman, A. Casaly, Mrs. Frank Reed, Gus Singer and Tolly Dolton.

L. F.

Richmond Hears Touring Opera Company in "Bohemian Girl"

RICHMOND, VA., March 2.—The Boston English Opera Company gave a rather indifferent performance of the "Bohemian Girl" this week to a good-sized audience. Joseph H. Sheehan sang the rôle of Thaddeus, and others in the cast were Arthur Deane, Merth Carmen and Elaine de Sellem. W. G. O.

Huge Audience Grooms Schumann-Heink at Bridgeport, Conn.

BRIDGEPORT, CONN., Feb. 26.—A record-sized audience assembled in the Casino on Feb. 21, to hear Mme. Schumann-Heink, who has not sung here for four years. She was showered with ardent applause. The work of Edith Evans at the piano was a delight. W. E. C.

SUCCESS IN ST. PAUL FOR DIAGHILEFF BALLET

Audiences Large and Responsive to the Artistic Qualities of the Performances

ST. PAUL, MINN., March 2.—A well filled auditorium responded to the very generous publicity given the engagement of Serge de Diaghileff's Ballet Russe beginning Tuesday night.

"Cléopâtre" was the first of four numbers. The appearance of Flora Ravalles in the title rôle and of Lydia Sokolova and Adolf Bolm, the dances and the music were of engrossing interest. The tardy applause appeared to be not so much an expression of indifference as of absorption. In fact, as the hour advanced and the audience became attuned to the foreign atmosphere and to the unusual in color and design, as applied to stage setting, costume and composition, the audience found voice in the usual way.

The second number introduced charming Lydia Lopokova, with Adolf Bolm, in "La Princesse Enchantée," to music of Tchaikowsky. The "Soleil de Nuit" excited wide-eyed wonder and a new appreciation of the expressiveness of the Russian school of music. To many the "Carnaval" afforded the rarest enjoyment of the evening.

The second performance drew another large house and renewed the enthusiasm of the public. "Petrouchka," "Scherherazade," "L'Après Midi d'un Faun" and "Prince Igor" constituted the program. The strength of the orchestra, as directed by Ernest Ansermet, was always in evidence.

Mr. Diaghileff found satisfaction in St. Paul's appreciative attitude, while Mr. Stern, business manager for the company, and H. D. Frankel of the local management looked happy. In fact, the engagement was pronounced "successful" from every standpoint. F. L. C. B.

Owing to the illness of several of the important soloists, the production of Coleridge Taylor's "Hiawatha," which was to have been presented in St. Louis by the Kellogg-Haines School of Singing, has been postponed until March 21.

Mme. Schumann-Heink's hint on vocal study

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PRAISES WORK OF KANSAS UNIVERSITY

Dean Macdougall of Wellesley Visits School—Faculty Recitals Numerous

LAWRENCE, KAN., March 4.—Prof. Hamilton Macdougall, dean of the music department at Wellesley, recently spent two days here at the University of Kansas. The purpose of his visit was to make investigation of the work done by the School of Fine Arts, and also of the work done by the extension department in music. Mr. Macdougall, in speaking afterward of the work done, said: "In my visits to the classes I found the pupils' concert and faculty concert on a firm musical basis. The classes in music history and theory were admirable in clearness, in musical and general interest."

After a somewhat extended leave of absence, Prof. Carl A. Preyer has returned to the School of Fine Arts, University of Kansas, to take up his work as head of the piano department. Mr. Preyer is also giving recitals in some of the larger towns in the State, having appeared in Leavenworth, Independence, Parsons, Kansas City and St. Joseph, Mo.

Karl Krueger, who took his Master's Degree in Music from the University in January, has been made assistant organist to C. Whitney Coombs, the well-known composer and organist of St. Luke's Episcopal Church, New York City.

The third "Pop" concert given by the Lawrence Choral Union, under the direction of Prof. Arthur Nevin, brought out a large and attentive audience. The principal attraction on the program was the reappearance of Prof. Carl A. Preyer, who was met by a storm of applause. His playing proved him to be worthy of the greeting given him by the audience. Prof. W. B. Downing, head of the voice department, demonstrated his ability as an artist and singer by his fine rendition of "What Would I Do for My Queen?" by Goring Thomas. Still a third pleasure was in store for the audience in the appearance for the first time in Lawrence of Mrs. Herman Olcott, a contralto of great depth and richness and of fine range. The chorus's singing of "The Long Day Closes," by Sullivan, was one of the features of the program.

Prof. Charles S. Skilton, head of the organ and theory departments in the School of Fine Arts, and formerly president of the Kansas State Music Teachers' Association, recently attended the conference in Chicago of the presidents of the various State Music Teachers' Associations. While there Professor Skilton was invited to give an organ recital at the Northwestern University School of Music at Evanston.

Arthur Shattuck, pianist, appeared in recital at the University Thursday eve-

ning, Feb. 10. Mr. Shattuck is a genuine artist and was warmly welcomed.

Dean Harold L. Butler and Mrs. Butler have appeared in concert in seventeen towns of the State during the past month. They are assisted in these recitals by a member of the piano faculty. In addition to this recital work, Dean Butler has conducted and organized community choruses in Leavenworth, Tonganoxie and Dodge City. He has received inquiries regarding this work from Minnesota, California, Arkansas, North Carolina, Washington, Texas and Oregon.

H. L. B.

RUSSIAN MUSIC IN A BOSTON CONCERT

Edith Chapman Goold and Albert Stoessel Soloists in Un-usual Program

BOSTON, March 4.—The third concert of the series by the Russian Music Society took place in the Ouluchanoff Studio on Tuesday afternoon. The soloists were Edith Chapman Goold, soprano, and Albert Stoessel, violinist. A chorus of sixteen mixed voices from the Harvard Glee Club and the Radcliffe Choral Society, directed by Dr. Archibald Davison, sang Russian part songs. The performances were preceded by an introductory address by Olin Downes, who discussed the origins and character of Russian folk-song and its effect upon modern Russian composition. The program in full was as follows:

Russian part songs—"Legend," Tchaikowsky; "Song of the Polovotsian Maidens," from "Prince Igor," Borodine; "Volga Boat Song," Fantasy on Russian Themes, for violin and orchestra, Op. 33, Rimsky-Korsakoff; songs for soprano—"Chant Hindu," "Song of the Shepherd, Lehl," Rimsky-Korsakoff; violin solos—"Berceuse," Op. 20, No. 8; "Oriental," Op. 50, No. 1, "Perpetuum Mobile" (kaleidoscope), César Cui; songs for soprano—"Cradle Song of the Poor," "Chant Juif," "Mimi Brigand," "Serenade," Moussorgsky; Russian part songs—"The Lonely Pine," "Rachmaninoff," "Ballad of the Volga," folk song; "Sleeping Waves," Rachmaninoff; "At Father's Door," Moussorgsky.

The folk songs and part songs, the greater number of which were sung a capella, made an excellent effect, on account of the freshness of the voices and the quality of the performances, due to Dr. Davison's leadership, as well as to the inherent beauty and variety of the songs. Mrs. Goold is a singer of exceptional intelligence, and in the rather decorative songs of Rimsky-Korsakoff, as well as the dramatic songs of Moussorgsky, she excelled. The "Chant Juif" and the "Serenade" are surely among the most original songs in musical literature, and they were admirably done by Mrs. Goold, who was heartily applauded.

Mr. Stoessel's warm tone, musicianship and unmistakable sincerity made a deep impression. For this concert the seating capacity of the studio was sold out in advance of the performance, and many were turned away at the door. The next concert of this series will be given in Jordan Hall and the proceeds will go to the fund for Russian relief.

Organist and Soprano in St. Paul Concert

ST. PAUL, March 2.—An important Schubert Club concert was that of Wednesday afternoon, when Hamlin Hunt, organist, assisted by Jessica DeWolf, soprano, with George H. Fairclough accompanying the singer, presented the following program: Seventh Sonata, Guilman; Prelude in E Flat, Bach; "Ave Maria," Bruch; "Ave Maria," Reger; "Hour of Sorrow and Hour of Joy," Bossi; Two Choral Preludes, Op. 65, Karg-Elert; Rhapsody, Rossiter Cole. Mrs. DeWolf was in fine form and exploited a technique which may well be the envy of many less favorably equipped. Her voice has a warm, velvety quality. The mood of the singer was that of the organist, whose performance was one of impressive dignity and beauty.

F. L. C. B.

WOULD HAVE NATION FOUND CONSERVATORY

Project Started by Association of National Teachers' Organizations

MILWAUKEE, March 1.—A movement to establish a national conservatory of music, financed by the federal government, with a teaching staff composed of the greatest pedagogues in the world, has been launched by the Association of State and National Music Teachers' organizations.

Plans for the campaign were perfected at the annual convention of the national organization in Chicago recently; the meeting represented prominent musicians from all parts of the country. "This is not a 'pork barrel' campaign," said Liborius Semmann, president of the association, in making the announcement today. "We believe the project is a proper one for the national government to handle, and in adopting this plan of procedure we shall simply be following precedents established by public spirited citizens of some other countries. A national conservatory of the first class would help to keep American students in America, and be a powerful agent in developing a musical nation and a great national music."

Mr. Semmann, who is dean of Marquette Conservatory and president of the Wisconsin Music Teachers' Association, was elected president of the national body for another year; he is now forming a committee to interest Congress in the matter; it will be the endeavor to have the committee composed of the most influential men and women in the country. The association is also organizing a stock company to publish a national magazine to forward the national conservatory propaganda and to help make known to music teachers the benefits of standardizing the teaching of music with the object of obtaining credits in high school for music as a major study. The periodical will work exclusively within its own field.

All the State music associations in the country have pledged themselves to carry out the ideas of the standardization association, according to Dean Semmann's announcement; in four instances State music associations have been stimulated to organization by the standardization

propaganda, and musicians in six other States have asked for aid to establish State associations in order that they may be affiliated with the national body. At the annual meeting the associate examinations covering the qualifications for teaching high school pupils were outlined. It was decided to co-operate with women's musical clubs and the National Federation of Music associations in forwarding all big music issues. The other officers elected were: Vice-president, E. R. Lederman, Centralia, Ill., and Dean C. Skilton, Lawrence, Kan., secretary and treasurer. J. E. McC.

KATHARINE GOODSON IN TORONTO RECITAL

Famous Pianist Plays Husband's Compositions—Concerts Swell Patriotic Funds

TORONTO, Canada, March 4.—One of the most brilliant concerts of the season was that given by Katharine Goodson, the English pianist, at the Conservatory of Music Hall on Thursday evening. The hall was crowded by an appreciative and representative audience, and the program, which included two compositions by the pianist's husband, Arthur Hinton, was delightfully presented. The concert was under the auspices of the Women's Musical Club, and the proceeds are to aid the Belgian Relief Fund.

On Saturday, Feb. 26, in Foresters' Hall the Speranza Musical Club gave a most successful concert, the proceeds of which were for patriotic purposes. Among those taking part were Winifred Hicks-Lyne, soprano; Brenda Macrae, contralto; Mona Bates and Grace Smith, pianists, and Madge Murphy, violinist.

Arlene Jackson, a talented piano pupil of Dr. Harvey Robb, gave a most creditable recital in the hall of the Conservatory of Music Friday, Feb. 25. George Dixon, tenor, and Frank Blachford, violinist, assisted in their well-known brilliant style, the whole combining to make up a program of more than usual interest. S. M. M.

T. Frederick H. Candlyn, organist and choirmaster of St. Paul's Church, Albany, N. Y., recently gave a public organ recital, assisted by Mary Creusa Tanner, violinist, of the music department of Smith College.

"FIRST TIMES" ON ST. LOUIS PROGRAM

Zach Offers Several Unfamiliar Works—Parlow and Hempel Heard

ST. LOUIS, Mo., March 4.—In the thirteenth pair of Symphony Concerts two numbers were given their first presentation to St. Louis audiences, an overture, "Le Baruffe Chiozotte" by Sinigaglia and John Alden Carpenter's fantastic Suite, "Adventures in a Perambulator." Mr. Zach gave a vivid reading of the Carpenter work. The soloist was Kathleen Parlow, in Glazounoff's Concerto. Her rendition of this highly colored modern Russian work proved a treat. Dvorak's "Scherzo Capriccioso" was also given for the first time.

The "Pop" concert last Sunday was made particularly pleasing by the appearance of three able soloists, Elsie Stricker, pianist, who played Liszt's Concerto No. 1, and Messrs. Olk and Pleier who played the solos in Widor's "Serenade." The orchestral part of the concert contained:

Overture to "Hänsel und Gretel," by Humperdinck; "Baba-Jaga," by Liadoff; Prelude to Act III from "Lohengrin," by Wagner, and Waltz, "Bad'ner Mad'ln," by Komzak.

An original entertainment, "Around the World with Spring," was given by the Morning Choral Club at the Odeon on Tuesday night in commemoration of the organization's silver jubilee. The finale, written by Charles Galloway, was entitled "A Song of Life," with all the instruments in unison with the voices. E. R. Kroeger also contributed several compositions. Mrs. Carl J. Luyties presided at the piano and Director Galloway at the organ.

The second concert of the Liederkranz Club took place last Saturday night under the direction of E. Prang Stamm with the following soloists: Dorothea North, soprano; Mrs. Arthur C. Schutz, contralto; Frank H. Spahn, baritone, and William H. Porteous, bass, assisted by a small string orchestra.

Last Monday evening at the Odeon, Frieda Hempel made her debut before a St. Louis audience. Those who heard her were charmed with the ease and refinement with which she sang. Miss Hempel added several extra numbers and was also forced to repeat several of her most attractive selections. She was accompanied ably by Sam Chotzinoff.

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LOST YOUR APPELITE? BETTER TRY SINGING, SAYS DR. PAIGE

Physician Cites Beneficial Results of Training Vocal Organs—Wards Off Tuberculosis and Promotes Health and Happiness of the People

By H. WORTHINGTON PAIGE, M.D.

THE proper and systematic use of the voice in singing exerts a pronounced beneficial effect, not alone upon the special organs employed in voice production but upon the general health of the singer. This feature has not been sufficiently emphasized nor attracted the attention it deserves.

If understood, it should serve as an incentive to increase musical interest and activity. There are many to whom it would be a therapeutic agent of positive value.

At first, let us briefly review the vocal organs and the vocal defects caused by certain abnormalities. Obstructed nasal passages from growths, catarrhal swelling or discharge, interfere with breathing and sound vibration and produce a nasal intonation. Irregular or missing teeth, especially in front, prevent clear enunciation. An elongated palate, enlarged tonsils, a pharyngeal membrane swollen and covered with catarrhal granulations, bathed in mucus or unduly dry—cause thick, throaty tones. Inflammation and swelling of the muscles, which with the cartilages from the larynx (the "voice box"), with congestion and mucus deposit of the vocal chords cause a rough, husky voice with a tendency to "break." Undeveloped, half-inflated lungs furnish feeble breath reserve and render impossible a full tone, well-sustained and capable of proper phrasing. And lastly, an impaired general health spells disaster to successful vocal effort. Correction of the abnormal vocal conditions mentioned is absolutely essential to good singing, but on the other hand a judicious use of the voice helps to secure and maintain the normal state.

Importance of Exercise

The intelligent exercise of any function results in its increased development. The boxer has a well-nigh perfect set of arm and shoulder muscles, the same is true of the runner as to his back and legs. The pianist acquires strong and flexible hands and fingers. The public speaker gains ability to present his ideas in graceful language and orderly array. The writer cultivates facility in expressing his thoughts graphically on paper. The vocalist is no exception to this rule, and exercise of the voice develops the organs concerned to the highest degree of health and efficiency.

Singers Not Prone to Throat Trouble

The writer speaks as a physician (and a vocalist as well) from an experience of thirty years, during which he has devoted much attention to affections of the respiratory tract, and is convinced of the truth of the statement made. Vocalists are less prone to catarrhal and various throat affections than other people and are far less frequently the victims of pneumonia or tuberculosis. There may be a general erroneous impression to the contrary, but this is due to the simple

reason that when a public singer suffers an attack of influenza, laryngitis or bronchitis and in consequence cancels an engagement date, the fact is heralded by the newspapers far and wide, while half the rest of us may at the time be ill with similar troubles and no one is the wiser for the papers make no note of it because the public is not inconvenienced. It should further be borne in mind that such



Dr. H. Worthington Paige, Physician and Singer

an affection, be it ever so slight, is of vital importance to the professional singer—he must jealously conserve the health of his vocal organs and hence he "lays off" for indispositions that in the rest of us would not interfere with our daily occupation.

Vocalists are in three classes—the professional, in whom music is the sole vocation; semi-professional, who sings to augment an income derived from another occupation, and the amateur, to whom music is a source of pleasure rather than profit. All these in greater or less degree, sing with method and regularity, their voices are under the favorable influence of exercise and in consequence they are healthier, longer lived and capable of greater resistance to infection and disease.

Makes For Correct Breathing

How does singing, which seems so nearly a local effort, work so much general good? The answer is found in the better breathing methods acquired. Oxygen is the life-giving element of the atmosphere, the natural stimulant of bodily function and the antagonist of every morbid influence. Twenty cubic inches of air pass in and out with an ordinary breath, a deep breath, however, calls for a hundred cubic inches and thus five times more oxygen is absorbed and distributed by the blood to every tissue of the body. One who sings learns to breathe deeply and this act from being an occasional exercise becomes an unconscious habit. Every function responds to the more abundant supply of vitalizing oxygen and therein lies the far-reaching benefit to the vocalist. As the lungs expand all the air cells are called into action, the shoulders are lifted, the chest muscles develop and expansion increases. Tight collars, dragging suspenders, snug-fitting coats and waistbands, high-necked gowns, tightly-laced corsets become unbearable. There must be perfect freedom for action.

Some Things a Singer Gains

Appetite grows keen (how hungry we are after rehearsal), digestion and nutrition improve, followed by gain in weight. There's a tingle and glow from the circulation of good red blood (we no longer

have cold feet and clammy hands). Improved vitality brings a new and glorious sense of bodily vigor and mental exhilaration, of energy, confidence and power, a greater capacity for thought and work.

As to lessened liability to disease. The top and base of the lung are little used in ordinary breathing, hence the former is first attacked by tuberculosis, the latter by pneumonia, for the germs of infection lodge and develop in inactive tissues where they may propagate undisturbed. They have little opportunity in a thoroughly inflated lung backed by an active circulation and vigorous body. This is true of all the organs. Health is the best defense against disease.

Approves "Musical America's" Efforts

I am in hearty sympathy with the aims and work of MUSICAL AMERICA. It is engaged in a crusade to encourage music "of the people, by the people and for the people," and in doing this it is not only developing talent that will be a source of wholesome pleasure and entertainment but it is promoting something that will improve the health and vitality of the masses. You, friendly reader, may not be gifted with a superior voice but if you have any voice at all and are fond of music, the writer begs you to use your voice, be it ever so humble. Join a choir or choral society, or both, and sing your best. Your confidence will increase, your voice will develop in volume and compass from practice, and more than all, you will feel better, mentally and physically and this improvement will not be imaginary but noticeable and real.

Overdrawn! Not a bit of it—try it and see! Good music is an inspiration. It lifts out of despondency, "envy, hatred, malice, and all uncharitableness," and leads one to see visions of more noble things.

Brooklyn's Philharmonic Plays Capably Under Max Jacobs

The Brooklyn Philharmonic Orchestra, of which Max Jacobs is the conductor, gave a concert at the Montauk Club, Brooklyn, on Thursday evening, March 2. The orchestra, which Mr. Jacobs has trained well, played the Coronation March from Meyerbeer's "Prophet," the Schubert "Rosamunde" Overture, Grieg's "Peer Gynt" Suite, Edward German's "Nell Gwynn" Dances, Strauss's "Artist Life" Waltzes and the "Tannhäuser" March. Dora de Vera, soprano, sang effectively a "Manon" aria and songs by Thayer and Clough-Leigher, and Irwin E. Hassell, the Brooklyn pianist, made a decided success in a Liszt Tarantelle.

More Return Engagements for Cecil Fanning

Cecil Fanning, the American baritone, is living up to his reputation for return engagements, for March 8 he made his fourth appearance in Indianapolis, Ind., and on March 9 returned to Troy, N. Y., to sing for the Troy Vocal Society, for which organization he was the soloist last year at its fiftieth anniversary celebration.

A Wealth of Good Things!

To the Editor of MUSICAL AMERICA:

Your valuable paper comes regularly and Oh! what a wealth of good things are contained therein.

Your faithful subscriber,
GEORGE DIXON.

Toronto, Canada, Feb. 28, 1916.

NEW ORLEANS HAS ITS OPERA WEEK

Pavlowa's Forces Play to Fair Houses at Historic Old Theater

NEW ORLEANS, LA., March 2.—New Orleans had for the only time this year a season of grand opera when the Boston Opera Company, in conjunction with the Pavlowa Ballet Russe, played a week's engagement at the historic old French Opera House.

The first opera was "L'Amore dei Tre Re," given its first hearing in this city. It was a great success. The leading rôles were sung by Zenatello, Chalmers, Mardones, Boscacci, Leveroni and with Luisa Villani as *Fiora*. This was the soprano's first appearance in New Orleans since "The Girl of the Golden West" was given here some years ago. At a matinee performance of "L'Amore dei Tre Re," Maggie Teyte was the *Fiora*. Mardones became a great favorite, being the possessor of one of the finest basso voices this city has heard for a number of years.

On Tuesday night, "Madama Butterfly" was given a fine presentation with Tamaki Miura, Leveroni, Chalmers and Martin in the important rôles and the appearance of the little Japanese soprano was the occasion of bringing out the largest attendance during the week.

"I Pagliacci," with Zenatello and Gaudenzi alternating in the rôle of *Canio* and Felice Lyne as *Nedda*, and "La Bohème," with Martin, Gaudenzi, Maggie Teyte, Mardones, Chalmers and others in the cast, were given very good presentations.

Anna Pavlowa was seen at the head of her excellent ballet in some of the most beautiful dances ever given here, "Snowflakes," "Spanish Dances," "Orfeo" and the "Copelia" ballet. In the "Orfeo" ballet, music lovers were given an opportunity of hearing Maria Gay, who sang *Orpheus* to Bianca Saroya's *Euridice*. Roberto Moranzoni was the excellent conductor of the orchestra. The company drew fair audiences during the week. Carolina White appeared here this week in vaudeville at the Orpheum, with Enrico Barraja as accompanist.

D. B. F.

Notable Performers in "Bohemians" Benefit for Needy Musicians

The annual concert for the Musicians' Foundation, Inc., of "The Bohemians," New York's club of musicians, will be given at Carnegie Hall on the afternoon of March 29. Ignace Paderewski, Pablo Casals and the New York Philharmonic Orchestra under Josef Stransky, will give the program. The purpose of the Musicians' Foundation is to assist musicians in the United States who are in needy circumstances or in temporary difficulties. The committee is composed of Alexander Lambert, chairman; Walter Damrosch, Frank Damrosch, Mischa Elman, Harry Harkness Flagler, Rudolph E. F. Flinsch, Victor Herbert, Rudolph Schirmer, Frederick Steinway, Oswald G. Villard, Willem Willeke and Efrem Zimbalist. Tickets may be had of Helen Love, 1 West Thirty-fourth Street, New York.

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MORE NOVELTIES ON SCHINDLER PROGRAM

**But Singing of Schola Cantorum
Proves Disappointing—
"Neutral" Offerings**

Kurt Schindler has a positive genius for making the programs of his Schola Cantorum alluring to the naked eye. He believes in novelties and his devoted chorus practises his beliefs. The advance announcements cause joyful spasms of anticipation. One repairs to Carnegie Hall propelled by high-keyed hopes. Then the spell begins to break, and by the close of the evening is largely dissolved. Either the novelties miss fire or the choristers, or both. It is all a very depressing business and experience has shown that the following concert merely brings about a repetition.

At the Schola's first concert of the year a number of weeks ago the inefficient presentation of many interesting Russian and Finnish folksongs was deplored in these columns. The second, which took place before a very large audience on Tuesday evening of last week, occasioned ampler opportunities for disapproval. Mr. Schindler had a much more elaborate and more varied program. But his singers did not succeed in retrieving their past faults.

The offerings were of a nature that, in the present contorted state of worldly affairs, is very explicitly defined as "neutral" or "international." The American, Deems Taylor, contributed, to begin with, his setting of mixed chorus and orchestra of Oliver Wendell Holmes's classic, "The Chambered Nautilus"; the French folksongs for unaccompanied male choir followed; they acquired extra interest because the eminent young French harpist, Carlos Salzedo, had harmonized them while in the trenches last year. A more ambitious effort, "A Prayer for Poland," by the Polish Sigismund Stojowski (who lives in New York) closed the first section of the program. The second part offered some a cappella Finnish student songs by Merikanto, Palmgren and Axel Tornudd and three German folksongs, arranged by Max Reger; and, as more solid food, Rachmaninoff's cantata, "The Voice of Spring," and Balfour Gardner's setting of Masefield's "News from Whydah." In the Taylor, Rachmaninoff and Stojowski works are incidental solos. A Chicago soprano, Minnie Jovelli, and a baritone, Bernardo Olshansky, who used to be with the Boston Opera Company, carried the burden of these.

With the exception of Balfour Gardner's virile and stirring work, none of

the larger works is of the stuff of which great or even significant music is made. But even as matters stood, it can hardly be urged that Mr. Schindler's singers got out of them the best they contain. Beyond question the Schola would do itself and the works it essays fuller justice if it attempted a little less and rehearsed a little more. There is all too much slovenliness in the ensemble at present, slovenliness that could be eradicated with proper care. Lapses from the pitch as frequent and as deplorable as defaced the performance of nearly every number last week cannot be lightly excused even in a community which hears as little good choral singing as this. And a chorus that has been in existence as long as this one ought to be able to phrase and shade with more finish than the Schola seems capable of doing. It will be unfortunate, indeed, if this organization, which began its career auspiciously, should thus prove itself unworthy of the trust it had invited.

Mr. Taylor's cantata has been heard in this city semi-publicly and *MUSICAL AMERICA* chronicled the event at the time. The composition, therefore, scarcely requires close scrutiny at this juncture. It is music written with sincerity and not without musicianly skill. The vocal writing is not contrived with an anxious eye to the intelligibility or effectiveness of the text, but the orchestration is charming and contains telling details. The close of the cantata is carried out on simpler and far more eloquent lines than the opening, but as a whole the work falls down through its want of original or distinctive ideas.

Lack of invention is likewise the sin of Mr. Stojowski's long and turbulent setting of Sigismund Krasinski's poetic appeal to the Virgin, "Queen of Poland." Doubtless, Mr. Stojowski went at his task devoutly enough, but the work is labored and wearisome for all its orchestral tumult and pretentiousness of effect. Neither of the two soloists distinguished themselves in what fell to their share. However, the composer had to bow his thanks at the close of the number, as had Mr. Taylor earlier in the evening.

Rachmaninoff's "Spring" sounds a dramatic note. It sings of the saving effect of spring on one intent upon murder because of conjugal infidelity. Beautifully written it, too, fails of a larger effect through its melodic weakness. But the Gardner ballad is a delight and Mr. Schindler, who had presented it before, did well in repeating it. Here are true folk flavor, true red blood and crisp, salt air. Gardner has caught the spirit of Masefield's fine ballad magnificently. It was the most refreshing feature of the evening.

The very simple harmonizations of three old French tunes by Mr. Salzedo might have made more of an effect had the gentlemen of the Schola sung them with a little more variety of color and expression and in better French. Reger's settings of the German popular melodies went better, though they suffer at moments from too much elaboration. Of the merry Finnish songs one was redemanded.

The orchestral accompaniments were supplied by the New York Symphony. H. F. P.

Missouri College Begins Series of Graduate Pupils' Recitals

LEXINGTON, Mo., March 4.—The first in a series of piano recitals by members of the 1916 graduating class of the Central College Conservatory of Music took place on Monday evening, Feb. 28. An appreciative audience heard Alice Black at Murrell Auditorium, in a program that included the Beethoven Sonata "Pathétique" and other offerings from the classic composers.

Pensacola, Fla., Singers in Concert

PENSACOLA, FLA., March 4.—Local singers, under the leadership of Dr. Charles R. Mitchell, appeared in concert at the first Christian Church on Monday evening, Feb. 28. The "Bridal Chorus"

from Cowen's "Rose Maiden" was pleasingly sung by a mixed chorus, that divided interest with the soloists, who were Ada Rosasco, Dimple McMillan, W. S. Garfield, Mrs. Lillian Bannon Pavey, Charlieelle Laney, Mrs. Charles R. Mitchell, Myrtle Adams, Virginia Walker, Eulalie Hutchinson, Lula Thames, Mrs. A. R. McAllister and Terrill Covington.

Emmanuel Wad Soloist in Peabody Recital

BALTIMORE, March 2.—Emmanuel Wad, pianist and member of the teaching staff of the Peabody Conservatory, was the soloist at the sixteenth Peabody recital this afternoon. This Danish pianist, who has long been associated with the conservatory, has won a host of admirers who find his playing always of temperamental as well as intellectual interest. To-day's program allowed Mr. Wad to display his qualifications in many respects, digital prowess and virility of technique being evident, while many touches of poetic imagination and true sentiment were revealed as the compositions demanded. In works of Sinding, Sibelius, Paderewski, Saint-Saëns and an original etude of great difficulty. Mr. Wad delighted the large audience. F. C. B.

Stetson (Fla.) University Students Heard in Recital

DELAND, FLA., March 6.—A large audience of interested friends heard the song recital given by the pupils of Prof. B. V. Guevchenian at the Hotel College Arms on Saturday evening, Feb. 26. Those taking part were Jean Eggleston, Celestine Futch, Hazel Fisk, Marina Harvey, Elizabeth Miller and Frances Sparber. Creola Ford was at the piano, and the soloists were assisted by the Philharmonic Quartet, comprising Helen Kalmbach, violin; Josephine Luznicky, cello; Noble Miller, clarinet, and Edna Burnside, piano.

Edwin Lemare in Buffalo Organ Recital

BUFFALO, N. Y., March 6.—Edwin H. Lemare, the celebrated English organist, played at the free organ concert in Elmwood Music Hall yesterday afternoon a program made up entirely of his own compositions. His mastery of the intricacies of organ work is superlatively fine. In addition to his program numbers, Mr. Lemare chose one of several themes that were sent to him, and improvised in a thoroughly delightful way. There was a large audience that was lavish in its demonstrations of enjoyment. In a chat after the concert Mr. Lemare

expressed himself as delighted with musical conditions as he had just found them in San Francisco. California, he said, is a musical unit of national importance, to be reckoned with seriously. F. H. H.

Staten Island Audience Hears Program of Shakespeare Music

TOTTENVILLE, STATEN ISLAND, N. Y., March 6.—A unique and very interesting program was given on Saturday evening, March 4, at Mme. Totten's studio, with Mme. Totten appearing in Shakespearean songs. Gustav L. Becker, pianist, and Alfred E. Henderson, reader, were the assisting artists, the latter giving scenes from Shakespeare plays. The singer's offerings included "The Lass with the Delicate Air," "A Lover and His Lass" and "Bid Me Discourse." Millie Parkhurst was at the piano for Mme. Totten's songs.

Recital at Florida State College in Honor of Convention Guests

TALLAHASSEE, FLA., March 6.—A recital by members of the faculty of the Florida State College for Women, School of Music, was given on Wednesday evening, March 1, in the College Auditorium, in honor of the Home Economics Extension agents from the various counties of Florida State College for Women, School Washington, D. C., who are here for the annual meeting of the extension agents. The soloists on the pleasing program given were Isabella Rausch, violinist; Lela M. Niles, pianist; Isabel Walton Sparkes, soprano, and Henrietta Spragins Mastin, mezzo-soprano.

Cambridge Recital by Dr. Davidson, Harvard Organist

BOSTON, March 3.—Dr. Archibald T. Davison, university organist at Harvard College, gave the seventh in a series of organ recitals in Appleton Chapel, Cambridge, Mass., Tuesday evening, Feb. 29, presenting a program from Bach, Guillemant, Karg-Elert and Saint-Saëns.

Would Miss It Much

To the Editor of *MUSICAL AMERICA*:

Herewith find check to renew my subscription. I should miss the paper very much if I did not have it regularly each week.

Yours cordially,

TOM WARD,

Musical Director.

Central New York Music Festival Association.

Syracuse, N. Y., March 1, 1916.

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"The first number, a concert study of Dupont's, was wonderfully played by Miss Concannon."—DAILY CARDINAL, UNIVERSITY WISCONSIN, MADISON, WIS.
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NEW YORK RECITAL FOR HAROLD HENRY

Pianist Makes One of His Too
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Ripened Artistry

Although Harold Henry's activities in Chicago and concert appearances in the West prevent him from playing in New York more than once each season, the young pianist, since his first recital here two years ago, has definitely established himself in the esteem of local concert-goers. Indeed, he would find himself warmly welcomed could he manage more frequent visits, despite the overcrowding of the concert field. Mr. Henry has matured artistically since he first played here. He has gained in assurance and poise and plays with greater firmness of grasp, a riper intellectual perception and deeper insight. And in its purely musical aspects his work shows remarkable evidences of advancement.

Mr. Henry gave his local recital in Aeolian Hall on Tuesday afternoon of last week, offering a program that, if not equal in musical import to those he has put forward in the past, contained, nevertheless, no little interesting matter. It began with Beethoven's Sonata, Op. 109, and further contained a Scarlatti "Presto," the Grieg "Ballade," a Brahms "Intermezzo," Chopin's C Sharp Minor Scherzo, MacDowell's "March Wind," the Liszt arrangement of the "Liebestod" and sundry short numbers by Reger, Cyril Scott and others.

One would gladly have renounced this particularly uninteresting Beethoven sonata for one of the greater ones. Mr. Henry played it well, with fine restraint and proportion and true eloquence in the variation movement. But better still was the superb "Ballade" of Grieg, the spirit of which the pianist penetrated most convincingly, voicing with exceptional felicity the broadly contrasting moods of the work. And much might be written of his Chopin performance.

It is necessary, however, to single out for special mention the Scarlatti "Prestissimo," glibly enunciated and with much clarity, technical facility and purity of tone; the Brahms "Intermezzo" sung with nobility and admirable reposefulness, and the "March Wind" of MacDowell, an achievement of technical fluency and brilliance. To be sure, one would have preferred a better example of MacDowell's work such as Mr. Henry has offered in the past, but that is another matter.

The Reger number proved to be interesting. Cyril Scott's "Song of the East" is a palpable reflex of Grieg. Of the last named the pianist offered one of the "Lyrical Pieces" as an encore at the close of the "Ballade." H. F. P.

Christine Miller and Marie Hertenstein
in Zanesville, Ohio, Concert

ZANESVILLE, OHIO, March 12.—At the closing program of the winter series of the Morning Music Club Christine Miller, contralto, and Marie Hertenstein, pianist, delighted the large audience with their fine artistry. Earl Mitchell was at the piano for Miss Miller. H. W. J.

Sacramento (Cal.) Symphony Gives
First Concert of Season

SACRAMENTO, CAL., March 6.—The Sacramento Symphony Orchestra Association, Arthur Heft, conductor, gave its first concert of the present season on Thursday evening, Feb. 24. A well-

NEW FIRM OF CONCERT MANAGERS HAS MANY NOTABLE BOOKINGS



Arthur Spizzi (on the Right) and Christopher Campanari, Who Have Recently
Opened New York Offices as Musical Managers

A NEW firm of concert managers has been started in New York under the name of Spizzi & Campanari, with offices in the Longacre Building. It is made up of Arthur Spizzi, recently of London, and Christopher Campanari, son of the eminent baritone.

Mr. Spizzi has been in the managerial business both in Italy and England, having been instrumental in bringing Leoncavallo to England for the first time. At the time of the outbreak of the present war, Mr. Spizzi was directing a season of opera at the Coliseum in London and

also had booked several tours through the English provinces for concert parties. Mr. Spizzi's experience in the field, augmented by Mr. Campanari's connections through his father, should make an ideal booking combination. Already they have on their list such artists as Luca Botta, tenor, Raymonde Delaunoy, mezzo soprano, and Leon Rothier, basso, all of the Metropolitan Opera Company; Aline van Barentzen, pianist, and Arthur Herschmann, baritone. Although their list is not yet complete, they have already booked several of their artists for the Worcester (Mass.) Festival, the Bach Festival and the Havana Opera Company season.

Hall" at Lord & Taylor's, when a program of piano solos and ensemble music will be given.

To Add Music Library to Ohio State
University

COLUMBUS, OHIO, March 4.—Preparatory to the addition of a college of music at Ohio University, a department of music will be added to the university library. It will be supported in part by the student musical clubs on the campus and partly by university appropriation. Musical organizations are to file their concert selections as reference work. It is planned to include in the collection biographies of composers, a large number of standard works and histories of musical periods.

New Music Club at Troy, N. Y., Selects
Officers

TROY, N. Y., March 4.—The newly formed Musical Club of Troy has completed its organization by the election of the following officers: President, Winifred Podmore; vice-presidents, Katherine Gutchell and Gertrude Cowee; secretary, Mary Hildreth; corresponding secretary, Mary Chambers; treasurer, Mrs. Warren W. St. John. The active membership of the club is to be limited to fifty, to be chosen from musicians, with an associate membership of one hundred. A musical program will be presented at each monthly meeting. W. A. H.

AMERICAN NOVELTIES PLAYED BY EDDY

Organist's Brooklyn Program
Contains Many New
Compositions

Clarence Eddy, the noted organist, gave a recital at the Tompkins Avenue Congregational Church, Brooklyn, on Wednesday evening, March 8. Mr. Eddy offered a few interesting novelties of a light nature, several of them being by American composers. The compositions played for the first time were "Festival Prelude" or William Faulkes, "The Tragedy of a Tin Soldier," by Gordon Balch Nevin; R. S. Stoughton's "Persian Suite" and "An Evening Idyl" of Gatty Sellars. The remainder of his program consisted of:

Schubert's "By the Sea," the "Volga River Boatmen's Song," "Shepherd's Song" of Ada W. Powers, "Reverie" of Carrie Jacobs Bond, a "Gavotte" of G. Debat-Ponsin and Alexandre Guilmant's "Torchlight March."

Mr. Eddy is a master of his instrument. He plays with the ease, grace and finish that can be acquired only after long years of devotion to an art. The cordial welcome that he received from the members of a church where he was at one time choirmaster must indeed have been gratifying to him.

Several of the novelties are worthy of notice. The "Festival Prelude" of Faulkes proved a well-devised arrangement of the chorale, "A Strong Castle Is Our Lord" and was impressive. Gordon Balch Nevin's "Tragedy of a Tin Soldier" is an organ suite divided into four parts, called "Return from War," "His Jealousy," "His Farewell Serenade" and "The Tin Soldier's Funeral March." It has a playful humor not unlike Schumann's "Kinderszenen" and the pathos also is kept within a small compass. Mr. Eddy gave it the delicate treatment that it required, and was so generously applauded that he played "The Rosary" as an encore. The "Persian Suite" of R. S. Stoughton has three divisions, "The Courts of Jamshyd," "The Garden of Iram" and "Saki." The first part suggests Oriental splendor and pomp, the theme being an Oriental chant, not particularly original, but skilfully developed. The second part is a colorful reverie with heavy, perfume-laden atmosphere of the Orient, with a suggestion of chimes in the closing bars. "Saki" is in the form of a caprice, interesting and cleverly written. The composition as a whole has decided merit. Gatty Sellars dedicated his "Evening Idyl" to Clarence Eddy, and it was sympathetically performed.

Although Mr. Eddy was the chief figure in the recital, he was assisted by Julia Heinrich, soprano of the Metropolitan Opera Company. Miss Heinrich received an ovation after her brilliant singing of the following:

"Depuis le jour," from "Louise"; "Ah! Love, But a Day," of Mrs. H. H. A. Beach; "Autumn Eve," Max Heinrich, and Lane Wilson's "A Spring Morning."

As an encore she sang a vocal setting of Kreisler's "Caprice Viennois." Edward K. Macrum accompanied Miss Heinrich sympathetically.

After the concert an informal reception was held in honor of Mr. Eddy. H. B.

Washington Hears Clarence Eddy in
Program of Novelties

WASHINGTON, D. C., Feb. 29.—The most artistic and thoroughly inspiring organ recital that the National Capital has enjoyed in a long time was that given yesterday by Clarence Eddy at old St. John's Church. Musical circles are indebted to the great organist for many things on this occasion, but chiefly for bringing to the fore the delicate interpretative of the instrument, as well as for giving them the opportunity of hearing several new works. Among the latter were:

"The Tragedy of the Tin Soldier," Gordon Balch Nevin; Fourth Sonata in E Flat by René L. Becker, from manuscript; "Mountain Idyl," by Oscar Schminke, and "Persian Suite," by R. S. Stoughton.

There is a distinctly individual note in this organist's playing that is refreshing. Mr. Eddy was assisted by Gertrude Lyons, soprano, who gave in good style "Come Unto Him All Ye That Labour" from the "Messiah," Handel, and "Let the Bright Seraphim" from "Samson," by the same composer. Miss Lyons sings with an artistic surety that wins her audience. She was accompanied by H. H. Freeman, organist of St. John's Church.

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NEW BILL TO AID CRITICS INTRODUCED

"Orderly Public Utterance" No Ground for Exclusion, Specifies Measure

ALBANY, N. Y., March 3.—By the terms of a bill introduced yesterday by Assemblyman Jacob Goldstein of the Thirty-first New York District, theaters are prohibited from excluding dramatic critics on the ground that their criticisms of plays are distasteful to the proprietors. The measure was referred by the Speaker to the Assembly Judiciary Committee.

Under a decision of the Court of Appeals, handed down recently in the case of Alexander Woolcott, dramatic critic for the New York Times against the Shuberts, it was held that the theatrical managers were within their rights under the common law in excluding the critic merely because his articles were distasteful to them, and that the Civil Rights act, which prohibits discrimination because of race, creed or color, did not apply in the case. The Goldstein bill amends Sections 40 and 41 of Chapter 14 of the Laws of 1909, constituting the Civil Rights act, by providing in effect that no person shall be excluded from a theater "on account of any orderly public utterance or expression of the person applying for such accommodation, advantages or privileges."

The measure also inserts in Section 40 the specific clause that there shall be no discrimination against a person by a theater because his criticisms had offended the theater management, and prohibiting the statement in any advertisement that such critic was barred.

Assemblyman John Knight of Wyoming County, chairman of the committee, expressed his belief that there was merit in the argument that the action of New York City theater proprietors in excluding critics because their criti-

cisms were not favorable was against public interest, in that it prevented newspapers from performing the useful service of informing the public of the nature of theatrical performances, and that, while he was not ready to say that he would vote to report the bill, he would grant a public hearing on the measure if it was asked.

Reginald Sweet Lectures on Schönberg and Ornstein

Reginald Sweet gave the fourth of his lectures on ultra-modern music at the Princess Theater, New York, on Friday afternoon, March 3. Mr. Sweet discussed Schönberg, whose "Kammersymphonie" was recently heard, and Leo Ornstein, the young pianist, whose playing and compositions have caused many a conservative and many not so conservative to gasp. Mr. Sweet played selections from Ornstein's music, among them a "Berceuse" of the Ethelbert Nevin type. He pointed out that Ornstein disarms criticism of his works by asking us to adopt entirely new standards in judging them. Mr. Sweet quoted from Ornstein's article on "How My Music Should Be Played." Many of the selections, especially those containing uncanny chord combinations and weird harmonies, provoked considerable mirth in the audience. H. B.

Schumann-Heink in Philadelphia Concert for Children's Hospital

PHILADELPHIA, March 1.—Mme. Schumann-Heink was greeted by an audience which nearly filled the Academy of Music on Monday afternoon, when she gave a recital for the benefit of the Children's Homeopathic Hospital. The contralto was in excellent condition vocally, and enraptured her listeners by all that she did. All idea of technique seems to be eliminated from Mme. Schumann-Heink's vocalism, so freely, so spontaneously and with such sympathetic appeal does she sing. Her program on Monday was comprehensive, ranging from "Die Allmacht" of Schubert, the "Sappische Ode" of Brahms, the operatic Brindisi ("Lucrezia Borgia") of Donizetti and "Ah, mon fils," of Meyerbeer, to Molloy's merry old "Kerry Dance" and such songs as Ronald's "Down in the Forest" and, among the encore selections, "Dawn in the Desert," by Gertrude Ross, and "Lenz," by Hildach. Edith Evans was the accompanist. A. L. T.

Pittsburgh Hears "Martha" Sung by Choral Union Quartet

PITTSBURGH, PA., March 1.—Flotow's "Martha" was sung by the Ringwalt Choral Union in the concert given last week at the Pittsburgh Conservatory of Music, with H. L. Ringwalt, organizer of the chorus, directing. "Martha" was sung by a quartet consisting of L. Ruth Hershey, soprano; Mrs. Parkham, mezzo-soprano; Thomas J. Thomas, bass, and William Kottman, tenor. Mary C. Byers was the accompanist at the piano, the chorus being assisted by Gernert's Orchestra.

Mrs. Martha S. Steele, contralto, furnished the musical program at the Woman's Southern Club recital last week. Earl Mitchell was the accompanist. E. C. S.

Interesting Programs Under Auspices of Organists' Association

An organ recital was given by Charles Dickinson at the Union Theological Seminary on Tuesday evening, March 7, when an interesting program included William Middelschulte's composition for pedals and timpani. Mary E. Gowans, contralto, was the assisting artist. Another recital, also under the auspices of the National Association of Organists, was given at St. Mark's Church, March 14, Charles N. Parker, organist, when a program of chamber music was heard.

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DALLAS WELCOMES SEASON OF OPERA

Boston Company and Russian Ballet in Texas—Many Concerts Given

DALLAS, TEX., March 6.—Three performances by the Boston Grand Opera Company, with Pavlowa and her Russian ballet, provided the musical high light of the present season, and large audiences greeted the artists at each performance, March 1 and 2.

The Dallas County Rural Welfare Association presented Wilmet Goodwin, Canadian baritone, assisted by Lee Cronican, pianist, and Maurice Warner, violinist, in concert recently. A large audience applauded the artistic program.

On the evening of Feb. 16 a memorable recital was given at the Dallas Opera House by Kirk Towns, baritone, dean of the fine arts department of Southern Methodist University, and Harold von Mickwitz, pianist of the same university. An excellent program was given and received with unqualified enthusiasm.

The Dallas Male Chorus has given two concerts at the City Hall, and recently made a trip to Terrell. It was assisted here by the Dallas Concert Band, under direction of W. T. Cox. The Chorus is directed by David L. Ormesher.

On Feb. 18 the Music Study Club entertained with its annual musicale, complimentary to its friends, in the Palm Garden at the Adolphus Hotel, presenting Dorothea North, soprano. Mme. North possesses dramatic power and a pleasing personality and held the undivided attention of her audience. Mrs. Joseph Rucker, accompanist, displayed a thorough and sympathetic understanding of the various offerings. E. D. B.

Treumann Pupils in New York Recital

Pupils of Edward E. Treumann, the New York pianist, were heard in recital at Rumford Hall, New York, recently. The participants were Mildred Lifszitz, Ruth Violet Haas, Martin Herskovitz, Charles Hirshhorn, Sally Dicker, Sydney Feltenstein, Mary Murphy, Milton Feltenstein, Lillian Pines, Dinah Silverman, Florence Harrison, Minnie Silverman and Rose Blaine. Special mention is due the more advanced students who displayed excellent technique, fine tonal qualities and good interpretative ability. Their work showed the result

of good training and reflected credit on their teacher. A large audience received the offerings enthusiastically. The pupils were assisted by Vincenzo Portanova, tenor, who was heard in compositions by Puccini, Denza and De Crescenzo.

New Schenectady Chorus in Vincent Oratorio

SCHENECTADY, N. Y., Feb. 26.—The new Haydn mixed chorus of fifty voices gave Henry R. Vincent's oratorio, "The Prodigal Son," Thursday evening, at the United People's Church, as its first concert. The chorus was under the direction of Arthur M. Morgan and did extremely creditable work. The assisting artists were Grace Smith, soprano; Rose Mountain, contralto; Everett T. Grout, tenor, and James H. Crapp, baritone. Adrienna Davis was accompanist, her musical ability adding to the success of the concert. W. A. H.

Ashley Ropps's Recital Features Songs by American Composers

Ashley Ropps, baritone, who appeared in concerts at Chickering Hall, New York, on the afternoons of Feb. 23 and 26, featured several new songs by American composers, including "Liebes Schmerzen," by Mary Helen Brown; "If I Were King of Ireland," by Fay Foster, and A. Walter Kramer's "The Last Hour." The skilful handling of these numbers by the singer brought to light all the underlying beauties contained in them.

Troy, N. Y., Chapter Hears Indian Girl in Native Songs

TROY, N. Y., Feb. 29.—Pe-ahm-E-Squeet, Floating Cloud, a Chippewa Indian girl, gave an interesting entertainment Saturday evening, Feb. 19, at Y.M.C.A. Hall, under the auspices of Philip Schuyler Chapter, Daughters of the American Revolution, for the benefit of its charitable work. The Indian girl appeared in native costume. She recited tribal stories and legends and sang the songs of her people. W. A. H.

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HOMER SINGS "DALILA" FOR FIRST TIME HERE

American Contralto Superb in Role She Had Never Before Sung in This Country—Verdi, Strauss, Wagner and Rossini Represented in Other Operas of Week at the Metropolitan

LOUISE HOMER assumed the rôle of Dalila for the first time in America in the repetition of "Samson et Dalila" at the Metropolitan Opera House on Friday evening of last week. Since Margaret Matzenauer quit the hallowed halls of the Metropolitan to pursue for a space the paths of the itinerant concertizer, Saint-Saëns's delightful opera has been missed from the repertoire and its untimely extinction grew to be feared. Fortunately its career for the season is not yet at an end and it will be heard again before the company goes a-roaming. That the great American contralto would make a Dalila fully capable of ensnaring even a God-fearing hero in Israel was tolerably certain, and her successes as the Philistine seductress in Europe a number of years ago gave promise of her abilities in this direction to-day when her art has immeasurably ripened.

The event fulfilled the promise. Mme. Homer proved to be a Dalila of irresistible visual appeal, at once plastically beautiful and, if not sensuously, at least subtly and convincingly beguiling. Lissome of figure and lovely of face, she wisely refrained from plying her seductions by means of the grotesque bodily contortions and the attempts at terpsichorean blandishment to which so many Dalilas see fit to resort and which, while they may be Oriental *de rigueur*, are apt to impress the occidental imagination in peculiarly ludicrous fashion. Her conference with the High Priest to plot Samson's ruin was vivid with dramatic life and imagination and in the last act her mockery of her blinded victim particularly fine. She sang the music very beautifully, too, even though some phrases of the "Spring Song" and "My Heart at Thy Dear Voice" were slightly below pitch. The audience, which was huge, accorded her a hearty and well merited ovation.

Caruso, in good voice, did his best with a part to which he is essentially unsuited, and Amato as the High Priest, Rothier as the Old Hebrew and Schlegel as Abi-

melech completed the cast. As usual Mr. Polacco got the most out of this refreshingly musicianly score.

Mme. Kurt in "Rosenkavalier"

"Rosenkavalier" was sung for the first time in many weeks on Thursday evening, March 9. It seemed as if Frieda Hempel's absence must of necessity put an end to Strauss's farce-comedy for the season. However, Mme. Kurt found herself summoned to fill the breach. She had sung the *Princess of Werdenburg* in Germany—a fact not generally realized here—and so stepped readily into a part which Miss Hempel has made peculiarly her own in this city. Now Mme. Kurt is a conscientious and a competent artist and she carried the burden of a difficult task with honesty and much painstaking care. That she should challenge comparisons was inevitable and that they would scarcely turn to her advantage a conclusion substantially foregone. Mme. Kurt is, in the first place, a stressful dramatic singer and the *Princess* a lyrical part. She sang the music well as regards tone and found its tessitura comfortable. But one missed the variety of delivery, the beautifully chiseled enunciation, the subtle appreciation of the import of every phrase to which opera-goers have been accustomed in the past. And the characterization as a whole lacked the repose and grace as well as the delicately wrought psychological delineation which made Miss Hempel's embodiment a veritable masterpiece of character drawing. That she should have failed to accomplish this is, in reality, no discredit to Mme. Kurt. She was simply more or less miscast.

The other characters were in the hands of Mesdames Ober, Mason, Mattfeld and Messrs. Goritz, Weil, Althouse, Ruysdael and Reiss. Of the boisterous humor of Strauss's score and of the splendid breadth of such lyrical moments as the second act duo, the great trio and the closing duet, Mr. Bodanzky's treatment of the score gives no idea. His "Rosenkavalier" is poor. And, while fully approving of more cuts than Mr. Hertz used to make in the score, and without any effort to regard the opera as a masterpiece or anything approaching it, one must object to certain excisions as strongly as to various Wagnerian ones that Mr. Bodanzky makes.

The performance of "Madama Butterfly" announced for Wednesday afternoon of last week was cancelled because of the continued indisposition of Geraldine Farrar. In the evening "Rigoletto" was sung, with Pasquale Amato as the *Jester* for the first time this season. Mr. Amato's impersonation had pronounced dramatic force and he sang with amplitude and richness of tone and expressiveness. Mme. Barrientos was again the *Gilda*, with Mr. Caruso as the *Duke*, Mr. Rothier, *Sparafucile*, Hora Perini, *Madalena*, and Mr. Polacco conducting.

A Day of Comedy

Comedy held the stage both afternoon and evening last Saturday. At the matinee a very large audience reveled in the celestial beauties and in the fun of the greatest comic opera ever written, while at night a throng gathered to enjoy the art of Mme. Barrientos as disclosed at its best in Rossini's sparkling "Barber." The "Meistersinger" performance differed from the previous ones this season only in the substitution of Mme. Gadski for Frieda Hempel as *Eva*. It speaks well for the art of the former that she could please her hearers so thoroughly after the ideal *Eva* that Mme. Hempel presents. But Mme. Gadski always was happy in this part and last week she was in very good voice. Messrs. Sembach, Weil, Goritz, Reiss and Braun and Mme. Mattfeld completed the cast. Mr. Bodanzky compressed the closing speech of *Hans Sachs* to the dimensions that it had before Mr. Toscanini took charge of the opera. This is a wise cut to make, for though the music and the poetry of this page are among the finest in the opera the passage in its entirety tends unduly to retard the final climax. It is only surprising that Mr. Bodanzky did not abbreviate this part from the first.

In the evening performance of the "Barber," Messrs. De Luca, Didur, Malatesta and Damacco, with Mr. Bavagnoli at the conductor's stand, were principal associates of Mme. Barrientos in a spirited performance.

Mme. Homer sang *Amneris* in "Aida" last Monday evening for the first time this season. She is always admirable in this rôle and was in splendid voice on this occasion. Mme. Rappold and Messrs. Martinelli, Amato and Scotti repeated impersonations frequently observed this season and Mr. Bavagnoli again conducted.

Maurice Halperson's Lectures End

Maurice Halperson, the noted critic of the *New Yorker Staats-Zeitung*, whose articles on operatic recollections are appearing in MUSICAL AMERICA, on Tuesday gave the last of his series of lectures at the New York College of Music. This was his second Wagner lecture, the first having been given on March 7. As assisting artists he had the co-operation of Louise Wagner, dramatic soprano, a pupil of Sergei Klubansky, and Willy Tyroler, director of the Metropolitan Opera Chorus, who played accompaniments. On Feb. 29 Mr. Halperson spoke on "Verdi," the musical illustrations being presented by Dorothy Follis, soprano; M. Joupraner, baritone, and Henry Snyder, basso, all pupils of William Thorner.

Martinelli Engaged for Argentine Opera

Giovanni Martinelli, the Metropolitan Opera tenor, has closed a contract by cable with the Teatro de Colon management, which calls for his presence at the Buenos Ayres Opera House early in June. Mr. Martinelli will leave directly after the opera season here and will be accompanied by his wife and baby.

Barrientos to Sing in Buenos Ayres

Maria Barrientos, the Metropolitan Opera coloratura soprano, closed a contract by cable this week with the management of the Teatro de Colon, at Buenos Ayres, whereby she is engaged to appear there at what is said to be an unprecedented remuneration for a woman singer. The contract calls for forty performances during the summers of 1916 and 1917. Mme. Barrientos will start her Argentine season this year in June, and

will sing twenty-five performances there before she returns to the Metropolitan next season. Her repertoire there will include eleven operas. Mme. Barrientos and her family will leave New York for Barcelona, her home, on May 6. Thence she will go to South America, and will return to New York directly after the season.

Merle Alcock and Mr. Tucker Heard by New Jersey Club

Merle Alcock, contralto; William Denham Tucker, baritone; Leopold Freudberg, violinist, and Oscar Haase, pianist, were the artists in a concert before the Woman's Club, Ridgewood, N. J., on March 7. Several of Mr. Haase's songs were on the program, his "In the Vale of Hamina" and "The Olives Waver in the Wind" being sung beautifully by Mrs. Alcock, and "In the Twilight" and "Aubade" receiving an effective interpretation by Mr. Tucker. Mrs. Alcock also introduced "The Indian Serenade," dedicated to her by A. Walter Kramer.

Julia Allen Completes Chain of Recitals in New York State

Julia Allen, the soprano, has completed a successful chain of recitals in New York State. In Syracuse she appeared on Feb. 28 before a packed house, although the municipal orchestra was playing a concert on the same evening. Miss Allen has a rousing reception. On the following Wednesday she sang in Potsdam, on Thursday in Gouverneur, and in Oswego on Friday evening. The day after her Syracuse appearance she was called upon by the president of another society, who made her a proposition to sing an engagement for this club in the near future.

Maude Fay's Recital Postponed

Mrs. Herman Lewis announced on Monday that on account of illness Maude Fay's recital at Aolian Hall, which was to have taken place Monday afternoon, will be postponed until Tuesday afternoon, March 21.

METROPOLITAN OPERA CALENDAR

THURSDAY Afternoon, March 16, Benefit for Emergency Fund. Acts from "Il Trovatore," "Lohengrin" and "Pagliacci" and Tartar Ballet from "Prince Igor."

Thursday Evening, March 16, Bellini's "La Sonnambula." Mesdames Barrientos, Perini, Sparkes; Messrs. Damacco, Didur, Rossi. Conductor, Mr. Polacco.

Friday Evening, March 17, Giordano's "Madame Sans-Gêne." Mesdames Farrar, Sparkes, Braslau, Fornia, Curtis, Ege-ner; Messrs. Martinelli, Amato, De Segurora, Althouse, Bada, Leonhardt, Teganl. Conductor, Mr. Polacco.

Saturday Afternoon, March 18, Saint-Saëns's "Samson et Dalila." Mme. Homer; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Polacco.

Saturday Evening, March 18, Wagner's "Die Walküre." Mesdames Gadski, Kurt, Ober; Messrs. Sembach, Braun, Scott. Conductor, Mr. Bodanzky.

Monday Evening, March 20, Goetz's "Taming of the Shrew." Mesdames Ober, Rappold, Mattfeld; Messrs. Whitehill, Sembach, Goritz, Leonhardt, Ruysdael, Reiss, Bloch. Conductor, Mr. Bodanzky.

Wednesday Evening, March 22, Bizet's "Carmen." Mesdames Farrar, Mason, Braslau, Garrison; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Polacco.

Thursday Evening, March 23, Wagner's "Die Meistersinger." Mesdames Gadski, Mattfeld; Messrs. Ullrich, Weil, Goritz, Braun, Reiss. Conductor, Mr. Bodanzky.

Friday Afternoon, March 24, Verdi's "Aida." Mesdames Rappold, Homer; Messrs. Caruso, De Luca, Rossi, Scott. Conductor, Mr. Bavagnoli.

Friday Evening, March 24, Strauss's "Der Rosenkavalier." Mesdames Kurt, Ober, Mason; Messrs. Goritz, Weil, Althouse, Reiss, Ruysdael, Schlegel. Conductor, Mr. Bodanzky.

Saturday Afternoon, March 24, "Madame Sans-Gêne." Cast as above.

THE ART SUPPLEMENT

CLARENCE WHITEHILL

THE universal recognition and attending prosperity which have fallen to the lot of Clarence Whitehill rest on achievement. Years ago the American baritone realized that the American man in opera labored against a serious handicap. The knowledge certainly failed to destroy his resolutions and hopes; on the contrary, it probably acted as a spur. Like certain other of his contemporaries, the American is a subtle, a versatile and gripping actor. Moreover, he is endowed with an heroic voice and a magnificent physique. Work agrees with him, judging by the quantity that he wrests with each year. Little wonder, then, that Mr. Whitehill should have raised himself to the heights in his particular field. He now is in the prime of manhood.

Clarence Whitehill has long contended that it is not necessary to go to Europe for fine natural voices, that we have the best in the world right here in America. Five or six years ago he placed himself on record in MUSICAL AMERICA with a statement to the effect that "it is ridiculous to cross the ocean in search of teachers; we have many of the most capable right here among us." Mr. Whitehill declared at the time that the best instruction he ever had was at the hands of a Chicagoan, a pupil of Lamperti. We believe that the baritone had in mind the late L. A. Phelps. More recently Mr. Whitehill has been of the opinion that while a thoroughly finished musical education may be acquired in America, the operatic student should and must finish abroad.

In Marengo, Iowa, somewhat over forty years ago, Clarence Whitehill was born.

His parents were loath to sanction the desire for music-study that the baritone early evinced. Had they had their way, Mr. Whitehill would now be a lawyer.

Mr. Whitehill's début took place at Brussels, in the Théâtre de la Monnaie. Not long after, in 1904, he sang at Bayreuth, and then came highly successful appearances in Cologne, Covent Garden, the Royal Opera at Charlottenburg, the Opéra Comique in Paris, Bayreuth re-engagement (1908-09), the Metropolitan Opera House (1909-1910), (1915 —).

Some of the most famous of Mr. Whitehill's numerous rôles are *Amfortas*, *Wotan*, the *Wanderer*, *Escamillo*, *Petruccio*, *Hans Sachs*, *Telramund*, *Don Giovanni*, *John the Baptist* (created by him in London, 1911), *Scarpia*, *Kurwenal*, the *Sheriff*. His *Elijah* has brought him great popularity, especially in England, where his singing in the Mendelssohn work is held in great esteem. Mr. Whitehill will participate in the open-air performance of "Elijah" at the Harvard Stadium in the near future.

He has done a good deal of concert and recital work, having toured twice with the Thomas Orchestra and appeared with practically every large symphonic organization here. Some of his most important appearances were those at the Cincinnati Festival (three times) and with the Handel and Haydn Society in Boston. It is learned that C. A. Ellis has engaged Mr. Whitehill for nine performances with Geraldine Farrar in "Carmen" next October. The bass part in Mahler's Eighth Symphony, recently produced in Philadelphia, was taken by Mr. Whitehill, and he participated in the Bohemian "Jinks" in San Francisco last summer. His latest contract with Covent Garden was not fulfilled because of the war.

CROWDED WEEK IN CHICAGO CALENDAR

Wide Variety of Concerts for Music Lovers of Western Metropolis

CHICAGO, March 12.—Mrs. Augusta Meeker, mezzo-soprano, and Arthur Platz, tenor, pupils of Sandor S. Radanovits, were the soloists in the concert production of "Samson and Delilah" in Fullerton Hall to-day. Last Sunday Parelli's one-act opera, "The Quarreling Lovers," was given in concert form, the soloists being Mrs. Marjorie Dodge Warner, soprano; Mrs. Gilbert Wynecoop, contralto; Arthur Kraft, tenor, and Marion Green, basso-cantante. The Art Institute of Chicago gives these opera evenings every Sunday under the direction of Henriette Weber, assisted by a trio of strings, Fritz Itte, violin; Carl Hillmann, viola, and Carl Klammsteiner, cello.

Performance of "The Creation"

Haydn's "The Creation" was sung by a choral society of fifty voices Monday night in the First Presbyterian Church, Francis S. Moore directing. The soloists were Mrs. Jane Pinckney Fritch, soprano; W. V. Downer, tenor, and Arthur Marz, bass. Seventeen members of the Chicago Symphony Orchestra played the accompaniment. The choir of Christ Church sang "The Seven Last Words of Christ," by Dubois, Sunday evening, Mason Slade directing.

Parelli's "The Quarreling Lovers" was presented at the Lake View Musical Society Monday afternoon.

Mme. Rosa Olitzka, the Russian contralto, sang in recital Monday evening before an enthusiastic audience at Our Lady of Sorrows Roman Catholic Church.

Russian songs by Glinka, Dargomijsky, Balakireff, Tchaikowsky, Cui, Borodine, Rachmaninoff, Rimsky-Korsakoff and Moussorgsky were sung by Edward Clarke, associate director of the Lyceum Arts Conservatory, under the direction of the University Lecture Association last Tuesday.

Llora Withers, lyric-dramatic soprano, made her first appearance with Ballmann's Orchestra under the auspices of the Chicago Turngemeinde to-day, singing "Isolde's Love Song" from Wagner's "Tristan und Isolde" and a group of classic songs. The soloists last week were Mrs. Daniel Henery, lyric soprano, and Carl Baier, zither player.

The Lake View Conservatory presented Worthe Faulkner, tenor; Emanuel Mueller, violinist, and Ida Edenburn, soprano, in a faculty recital Sunday afternoon.

The guest artist at the Chicago Musical College yesterday was Eleanor Hazard Peacock, American lieder singer. This was her first Chicago appearance in recital work.

Marvin V. Hinshaw, baritone, was well received at a banquet in the Englewood Baptist Church Friday night. He sang the Toreador Song from "Carmen"; Mephistopheles' Serenade from "Faust"; "Lift Thine Eyes," Knight - Logan; "Charge of the Light Brigade," Berger; "The Pretty Creature," Wilson; "Little Irish Girl," Lohr, and "Philosophies," Emil. He sang also in the Methodist Church at Austin last week.

BEATRICE WAINWRIGHT GIVES COSTUME RECITAL

Old English and Modern French Songs
Delightfully Sung—Nicola Thomas,
Violinist, Assists

Beatrice Wainwright gave a song recital in costume on Tuesday afternoon, March 7, assisted by Nicola Thomas, the violinist. In a charming "bergerette" costume Miss Wainwright sang a group of old English songs, "Beneath the Willow Tree," "Under the Greenwood Tree" of Dr. Arne, "Oh, Willow, Willow," and Brown's "Shepherd, Thy Demeanor Vary," very appropriate in this season of Shakespearean Tercentennial. All her other numbers were in French, a group of Weckerlin, the "Beau Soir," "L'ombre des Arbres," "Les Cloches" and "Receuillement" of Debussy, and Ravel's "La Flute Enchantée," "Juel Galant" and "Tout Gai."

In the Debussy and Ravel songs, Miss Wainwright appeared in a rose colored

Ida Edenburn and Lucile Babbitt, teachers in the Lake View Conservatory, are the authors of an operetta, "Goldilocks and the Three Bears," which was presented in the Clark Theater Tuesday evening.

Choral Society Closes Season

The Berwyn Choral Society gave its last concert of the season Tuesday evening. Mrs. Jessie Nichols-Baldwin, soprano, and Mr. LaBerge, baritone, were the assisting artists.

Franziska Heinrich, Austrian pianist, is playing concert numbers this week at the Wilson Avenue Theater.

Mme. Eleanora De Cisneros, contralto of the Chicago Grand Opera Company, will open a week's engagement in vaudeville to-morrow at the Majestic Theater.

Old and modern English songs and Old Scotch songs were sung at the South Shore Country Club to-day by David Baxter, Scotch basso, and Doris Reber, mezzo-soprano. Edith Clyde, harpist, played six numbers.

Amy Emerson Neill, winner of the Charles G. Dawes violin prize, played in Valley City, N. D., Wednesday, and in Albert Lea, Minn., Friday.

Silvio Scionti, pianist, left Chicago to-day to give recitals in Wisconsin, Iowa and Minnesota. Early in April he will tour the South for the second time this season. On May 3 he will play for the Illinois Music Teachers' Association.

Plays Burleigh Concerto

The Burleigh Concerto for the violin was played Sunday at the Chicago Hebrew Institute by Master Rubin Davis. Master Davis, who stood sixth among twenty-eight contestants for the Charles G. Dawes prize for playing this concerto, was given second prize by Samuel Gardner, to whom it was awarded by the judges. Lois Adler played the piano, and the orchestra, under Alexander Zukovsky, played works of Wagner, Weber, Goldmark, Bizet and Liszt.

Edward Collins, pianist, and Herbert Butler, violinist, gave a joint sonata recital in the Congress Hotel, Feb. 27. The Sonata in C Minor, by Heniot Levy, Chicago composer, was among their numbers.

Edward Clarke's Monday evening concert under the direction of the University Lecture Association of Chicago was devoted this week to French songs.

Charles Dalmorès, the French tenor, is returning to his home at Lake Geneva, Switzerland. He is being booked for concerts next fall by Albert D. Gould's booking agency, and will return to America in September.

Carolyn Willard, pianist, gave a joint recital, March 2, at Stevens Point, Wis., with Anna Week, contralto.

Sidney Arno Dietch of the MacBurney studio in Chicago, will locate in New York as a teacher in June. He is now playing for George Hamlin's recitals.

Carl Hillman, member of the Chicago Symphony Orchestra, has composed a series of lyric pieces for the particular combination of instruments at the Sunday afternoon concerts at the Art Institute.

Sang American Songs

Songs by Cadman, MacDowell, Huntington Woodman and John A. Carpenter were sung by Mrs. Fletcher Dobyns, mezzo-soprano, for the Colony of New England Women in the Blackstone Hotel, Feb. 24. She sang for the North Side Music Club, Feb. 29.

The Orpheus Mixed Quartet—Ethel Geistweit Benedict, soprano; Hazel Huntley, contralto; Worthe Faulkner, tenor, and Fred Huntley, bass—gave a concert at Decatur, Ill., Thursday evening.

costume, with a gray veil over her face, thus imparting a decidedly impressive touch of color to songs that are in themselves atmospheric. Her singing was marked by intelligence, understanding of subtleties of expression and delicate charm. Her explanations of the various numbers before she sang them were delightful.

The vivacity of "Shepherd, Thy Demeanor Vary" and "Jeune Fillette" was as well expressed as the melancholy note of the Debussy songs. "Jeune Fillette" suggested "Jeunes Filles, prenez garde" which Mme. Guilbert sings. Lillian Fowler played the accompaniments of Miss Wainwright.

Miss Thomas, a pupil of Leopold von Auer, who appeared successfully in public last year, played the "Rondo Capriccioso" of Saint-Saëns, in which she displayed an ample amount of technique, and Debussy's "Menuetto," charmingly and artistically performed. Miss Thomas's mother was her accompanist. An audience of good size was evidently delighted with the performance of both Miss Wainwright and Miss Thomas.

H. B.

Allene Hall, pianist and harpist, has joined the faculty of the Maclean School of Music to take charge of the recently established piano department.

Irene Sage, soprano, a pupil of John Loring Cook, has filled a two weeks' engagement with the San Carlo Opera Company. Louise Beaman, contralto, also a pupil of Mr. Cook, sang before the University Settlement League in Indianapolis last week.

Louise Noyes, a pupil of Bertha Beaman, has been engaged as soprano soloist at St. Elizabeth's Episcopal Church, of the First Methodist Church of Evans-ton.

Mrs. Ora Padget Langer, contralto, and Mrs. Charles Orchard, pianist, have returned from a series of joint recitals in Florida.

The concert for the student's department of the Chicago Woman's Musical Club was given in the Florentine room of the Congress Hotel, March 2, by Frances McCormick, harpist; Anna H. Balatka, pianist, and Albert Greene, director of a toy symphony.

The Edison Symphony Orchestra, composed of the employees of the Commonwealth Edison Company, gave its regular monthly concert Tuesday, playing standard and popular numbers. Edna Ver Haar was soloist.

Carl Cochems, basso from the Chicago Grand Opera Company, sang at Fort Wayne, Ind., last Monday. He will sing the rôle of the King in "Lohengrin" in Minneapolis, March 20, when the opera will be given in conjunction with the Minneapolis Symphony Orchestra.

Mme. Brune-Marcusson is planning a concert trip during the last week in April through Kentucky, Tennessee and Alabama. Her concerts will be nearly all return engagements. She toured these same States last month.

FARNSWORTH WRIGHT.

TWO OPERA CONCERT GUESTS

Schumann-Heink and Boy Pianist Heard
With Urlus

Ernestine Schumann-Heink was the principal guest artist at the Metropolitan Opera concert of March 12, another performer from outside the opera forces being Marvin Maazel, a boy pianist, while the company was represented by Jacques Urlus and the orchestra, under the able direction of Anton Hoff.

The famous contralto was applauded to the echo for her singing of an aria from Bruch's "Odysseus" and a lieder group, adding three encores after the latter. Mr. Urlus also scored strongly in Beethoven's "Adelaide" and the "Preislied."

Young Master Maazel is the son of one of the Metropolitan orchestra's violinists, and he studied with Mrs. Thomas Tapper before her death, being now a pupil of Leopold Godowsky. He was heard some time ago with the Young Men's Symphony Orchestra. On the present occasion he appeared with the orchestra in the Rubinstein D Minor Concerto, which he performed fluently, crisply and with a good sense of rhythm and nuance. His extremely promising performance evoked a storm of applause.

RECITAL OF SPANISH SONGS

Maria Paz Gainsborg Gives Unique
Program With Spirit

A recital of old and new Spanish songs was given by Maria Paz Gainsborg at the Hotel Majestic on Saturday evening, March 11. In a lace gown, Spanish shawl and fan, Mme. Gainsborg sang folksongs, serenades and ballads in Spanish to the evident delight of many in the audience who were familiar with them. With a pleasant, light soprano voice and vivacious, appropriate gestures, Mme. Gainsborg succeeded in transmitting the fiery, crisp Spanish songs in all their original flavor.

Among the modern numbers there were the following:

Catalan songs of Eduardo Granados: "Nightingale" aria from "Goyescas" by Enrique Granados; two songs of Alvarez; "Nina Pancha" of Valverde; "La Cubana" and "Tú" of Sanchez-Fuentes, and "Ay! Palomita" by Mme. Gainsborg.

Lolita Cabrera Gainsborg played a group of piano compositions, "Leyenda Astoriana" and a "Tango" of Albeniz, and "Danza Lenta" and "El Pelele" of Granados. Her playing was good technically, but not particularly inspiring. She did good work as accompanist for the singer, however.

H. B.

Hedwig Reicher gave a dramatic recital, including a reading of Wilde's "Salomé," at the Punch and Judy Theater, New York, March 7, assisted by Mildred Dilling, harpist.

BISPHAM SINGS TO BRYN MAWR GIRLS

Baritone Heard at College for
Third Time, in Brilliant
Program

BRYN MAWR, March 10.—David Bispham, who has entered upon a spring campaign of recitals and concerts, appeared on March 3 for the third time before the students of Bryn Mawr College in a program which was enormously enjoyed by a big audience.

According to Mr. Bispham's custom, he divided his program into such groups of songs as had a bearing upon each other both from the historical and artistic standpoint. The classical songs set a pace, and gave tone to the whole evening. These were followed by songs from Shakespeare's plays. This proved to be a section of the concert which was particularly enjoyed, and was especially appropriate in this year of Shakespearean revivals.

In the second half of the program Mr. Bispham, with an eye to contrasts, began by reciting, to the music of Arenski, Tourgenieff's exquisite poem, "In Days Gone By." The traditional English, Irish and Scotch songs soon had the audience rocking with merriment, and finally it was convulsed with laughter over Mr. Bispham's incomparable rendering of "Mistress Magrath," an Irish recruiting song of the Napoleonic wars, arranged by Mrs. Fox, of Dublin.

A splendid group of American songs closed an evening that will ever be memorable in the annals of Bryn Mawr College. Two absolute novelties were included in this group, namely, Shakespeare's "Seven Ages of Man," by Henry Holden Huss, who, fifteen years ago, dedicated this remarkable composition to Mr. Bispham, who recently revised it, and includes it in all his programs. The actor-singer closed this distinctive group of songs with a most fantastic rendering of Eugene Field's "The Fate of the Flim-flam," recently set to music by Arthur Bergh.

T. M. C.

BOSTON BARITONE'S DÉBUT

Joseph Ecker Warmly Praised for Quality of Voice and Interpretations

BOSTON, March 6.—Another young singer launched into a professional career from the Theodore Schroeder vocal studio of this city is Joseph Ecker, baritone, who gave his first public recital in Jordan Hall last Thursday evening, his performance bringing nothing but glory to himself and his teacher. Mr. Ecker sang these songs:

"Der Wanderer," Schubert; "Der Kuss," Beethoven; "O lass dich halten, gold'ne stunde," Jensen; "Der Doppelgänger," Schubert; "Mother o' mine" (first time in Boston), Ornstein; "To you, dear heart," F. Morris; "Where my caravan has rested," Hermann Lohr; "Summer-time," Ward-Stephens; "Sylvia" (first time in Boston), Hugo Brandt; "It was a lover and his lass" (first time in Boston), Mabel C. Osborne; "Night and the curtains drawn," Ferrata; "This is my departing time," Fisher.

Mr. Ecker's voice is a high baritone of lyric quality. His scale is even, and he sang with consistent distinctness. He does not force his tones for effects, but gains his points by pure, legitimate singing and interpretations that are to be expected from the thoughtful, intelligent singer. He was assisted by Albert Stoessel, violinist, and his sister, Edna Stoessel, at the piano. Mr. Stoessel played pieces by Spohr, Reger, Goldmark, Kreisler and Brahms-Joachim and renewed the high favor that he gained in his artistic performances here earlier in the season. The audience was large and friendly.

W. H. L.

George Hamlin Under Fulcher Management

Announcement is made of the exclusive management, by Maurice and Gordon Fulcher, of George Hamlin's concert appearances for 1916-17. Mr. Hamlin has recently been re-engaged as one of the principal tenors of the Chicago Opera Company, and his operatic appearances, together with his concert tour, a good proportion of which have already been booked, point to one of the busiest seasons in Mr. Hamlin's career. Mr. Hamlin has recently enjoyed extraordinary successes in both his Chicago and New York recitals.

MUSICIANS WILL HEAL WOUNDS OF WARRING NATIONS, SAYS KREISLER

Violinist Makes Stirring Speech at Musicians' Club Banquet—Mme. Galski and Caruso Among the Speakers—Elaborate Entertainment for Guests

WITH Johanna Galski and Fritz Kreisler as guests of honor the Musicians' Club of New York gave its annual dinner on Saturday night at Delmonico's. There were present 191 persons, many of whom are prominent in New York's musical affairs.

One of the striking features of the banquet was an after-dinner speech made by Mr. Kreisler, in which he pointed out eloquently that it would remain with the musicians and other leaders in purely artistic lines representing the various warring nations of Europe to heal the wounds resulting from the present-day strife.

Pointing to Enrico Caruso, who sat at a nearby table, Mr. Kreisler, who, it will be remembered, returned to America early this season from active service in the Austrian army, said:

"What greater emissary of peace could Italy send out into the world than that great artist Caruso? Who could accomplish more to efface the old hatreds, to make us forget the strife, the bloodshed, than can he with his glorious voice? And what greater emissary of peace could Germany send out than Mme. Galski?"

Mme. Galski in response to a toast offered by Walter Damrosch, president of the club, made a ten-minute address in which she paid a high tribute to Dr. Damrosch.

"America owes this man a great debt of gratitude for his pioneer work in making German opera so popular in this country," declared Mme. Galski. "I can well recall how he came to Berlin and engaged singers to carry the message of Richard Wagner to the new world."

Mr. Caruso apologized profusely for his inability to express his amicable emotions in English and proceeded to say that there was no one in the world who held a higher regard for Mme. Galski and Mr. Kreisler than does he. As the tenor scratched his head in the search for an elusive word, some one shouted: "Stop talking and sing your speech!"

But managerial restrictions loomed before him and Caruso plodded along without lyric assistance.

John Lloyd Thomas made a stirring speech in which he felicitated the guests of honor and told some delightful stories.

An elaborate entertainment was provided by the women's committee of the club. It included an "operatic spasm" especially written for the occasion by Deems Taylor and sung by Joseph Mathieu, tenor; Mrs. Louise MacMahon, soprano; Flora Hardie, contralto, and James Stanley, basso. The title of the sketch was "Welcome to Our City" and its musical setting was appropriately culled from music associated with careers of Mme. Galski, Mr. Kreisler, Dr. Damrosch and Mr. Caruso.

Lorraine Wyman sang some French and English folksongs with much charm and Charles L. Safford contributed his inimitable burlesque on Oratorio, entitled "Good Morning, Have You Used Pear's

Soap?" He gave also a burlesque on the modern French Chanson.

John Palmer aroused enthusiasm by his imitation of Kitty Cheatham's presentation of the Tchaikowsky "Nut Cracker Suite," with Walter Damrosch at the piano. Rudolph Ganz offered a military piano piece and a quartet from the Lotus Glee Club presented a burlesque on grand opera based upon a fire in a New York apartment house. The performers were Frank J. Smith (at the piano), Harvey Hindermeyer, first tenor; Morgan Strickett, second tenor; Charles L. Lewis, baritone, and Larue R. Bowles, bass.

Among the guests besides those already mentioned were Mrs. Fritz Kreisler, Mrs. Walter Damrosch, Harry Harkness Flagler, Mrs. Julian Edwards, Edward Siedle, Frank Damrosch, Dr. Mariafioiti, Mr. and Mrs. Bechtel Alcock, Mme. Carrie Bridewell, Lotta Tauscher, Homer N. Bartlett, Thomas Thomas, Sibyl Vane, Mme. Clara Novelle-Davies, Lillian Sherwood-Newkirk, Chev. Edward Marzo, Mr. and Mrs. Ward Stephens, Walter L. Bogert, William H. Cloudman, Mme. Kate Rolla, Miss Payson Graham, Joseph Priaulx, Louis Dressler, Mme. Anna Ziegler, Mr. and Mrs. William J. Zeigler, Frances McLean, Ella Phillips, Mrs. Mae D. Miller, Harold Land, A. B. Pattou, Emma L. Trapper, Frederick L. Schlieder, Mrs. Rudolph Ganz, Frederick Gunther and Enrico Scognamiglio.

CULP-COPELAND RECITAL

Mezzo-soprano and Pianist Delight Their Boston Audience

BOSTON, March 13.—Julia Culp, mezzo soprano, and George Copeland, pianist, appeared jointly in Symphony Hall at the Sunday afternoon concert yesterday. Mme. Culp sang "Adelaide" and "Freudvoll und leidvoll," Beethoven; Old International Songs—"Venetian Barcarolle," "Come Again, Sweet Love," "Far Away," "Mignonette," "Das Mühlrad" and "Phyllis und die Mutter"; "Befreit," "Freundliche Vision," "Heimliche Afforderung," Richard Strauss. Mr. Copeland played the first movement of the "Sonata Tragica," MacDowell; Etude, Valse, Nocturne, "Vale," Chopin; "Clair de lune," "Poissons d'or," "Reflets dans l'eau," "Minstrels," Prelude, Debussy; Spanish dances—El Polo, Tango, Albeniz; Danse Espagnole, Granados; "Evocation," "Recuerdo," Grovlez.

Mme. Culp sang familiar songs with an art now familiar and greatly admired in this city. The two German songs of the "international" group—whatever that word may mean—were sung archly and with delightful grasp of their moods. Strauss's "Befreit" was for once interpreted with real sensuousness.

Mr. Copeland, long known as a pianist with distinctive characteristics, made a deep impression on a very large audience of a more conglomerate character than any which had patronized his many suc-

cessful recitals here. He played with his wonted finish and intimacy of style in the music of Debussy, and in the final group of Spanish dances roused much enthusiasm by his contagious rhythm and his beautiful tonal coloring. Recalled repeatedly, as was Mme. Culp, Mr. Copeland added to the program. A familiar transcription of the "Blue Danube" Waltz was followed by another encore, two of Granados's Spanish Dances. The hall was packed beyond the limits of its seating capacity. O. D.

POPULAR RICHMOND SOPRANO

Mrs. Van Riper Prominent in Church and Concert Singing and as Teacher

RICHMOND, VA., March 12.—The attractive personality and beautiful voice of Mrs. Flora Jackson Van Riper combine to make her one of the most popular singers in the city and one whose services are greatly in demand. Richmond is assuming prominence as one of the



Mrs. Flora Jackson Van Riper, Popular Soprano of Richmond, Va.

musical centers of the South and the city is called upon to furnish artists for concerts in many other cities in Virginia.

Mrs. Van Riper is soprano soloist at St. Paul's Church, where F. Flaxington Harker is organist and choirmaster. She is professor of singing at the Woman's College and the Westhampton College for Women. Mrs. Van Riper is very gracious in giving her art to many of the charitable entertainments held here. She is also in great demand for concert work.

Mrs. Van Riper was graduated from the Peabody Conservatory of Music in Baltimore and before her removal to this city several years ago, lived in Washington, D. C., where she was soloist in the choirs of St. Margaret's, Old St. John's and the Church of the Ascension. W. G. O.

Otto H. Kahn Discusses Future of Century Opera House

Otto H. Kahn returned to New York, March 11, from an extended visit to the South. He announced that, although the negotiations with Charles Dillingham and Florenz Ziegfeld, Jr., for the Century Opera House had not been completed, their proposition to control the house was looked on favorably by the New Theater founders. It is thought that they will introduce an elaborate form of musical comedy in this former home of grand opera and the drama.

Marion Green at Springfield Festival

Gertrude F. Cowen announces that she has booked Marion Green for the Springfield (Mass.) Festival where he will appear as *Elijah*, one of the best rôles in the popular basso's repertoire. As the Chicago Symphony Orchestra is to officiate at that Festival, Mr. Green is simply coming into his own again since he has appeared as soloist in five tours of that organization.

IRENE

Pawloska

Mezzo-Soprano

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SINFONIA OFFERS A CHORAL PRIZE

Fraternity Makes Offer of \$100 for Composition and Will Produce Work

In its fourth annual prize competition, the Sinfonia Fraternity of America, Phi Mu Alpha, announces the offer of one hundred dollars in gold, and an engraved certificate of honor, to encourage composition among American musicians.

The judges of the competition will be Frederick Converse, Boston, Mass.; Edgar Stillman Kelley, Cincinnati, Ohio, and Horace Whitehouse, Topeka, Kan. Among the rules which will govern this contest are the following:

The style of the composition must be a male chorus or a mixed chorus with organ or piano accompaniment or both, performance to take not less than five minutes.

The choice of text is left to the composer.

The composer must be a male and an American citizen, who has received the major part of his musical education in the United States of America.

Sinfonians and non-Sinfonians are eligible to compete.

Compositions submitted must not have been published nor have been given public performance. The Sinfonia Fraternity reserves the right to first production of the successful composition, at its Sixteenth Annual Convention at Cincinnati, during the last week of December, 1916.

The competition will close on Sept. 1, 1916, and the award will be made at the above mentioned convention.

All manuscripts should be sent to Burnett Jordan, Cincinnati Conservatory of Music, Highland Avenue, Cincinnati, Ohio. Further information can be secured from Charles S. Quinn, supreme historian, 632 Adams Avenue, Scranton, Pa.

GIVE SONATA EVENING

Mrs. Behr, Merle Alcock and Listemann in Attractive Program

A sonata salon evening was given at Mrs. Thomas Spofford's New York studio by Ella Backus Behr, pianist; Franz Listemann, cellist, and Merle Alcock, contralto, on Monday evening, March 13. Mrs. Behr and Mrs. Listemann played three sonatas for 'cello and piano, the one in D of Johann Christoph Bach, Op. III of Nicolai von Wilm, and Op. 40 of L. Beethoven.

Both Mrs. Behr and Mrs. Listemann contributed the individual excellencies of their playing toward securing a finished, musicianly performance. They succeeded in making the music vitally interesting. The artists were enthusiastically applauded, especially after the "Iphigenia's Farewell," from Walter Damrosch's "Iphigenia," which was played here some time ago by the Symphony Society. The work of both performers showed keen understanding, perfect balance and sympathy with each other's style. The sonatas were well chosen for their value as music and for their interest. Merle Alcock sang the Prologue to "Iphigenia" with excellent dramatic effect and a beautiful contralto quality that made the studio reecho. She well deserved the liberal applause, for her performance was a truly noble, dignified one. Mrs. Behr played the piano part in the "Iphigenia" music most capably. H. B.

Maud Powell Appears with Choral Club at Dallas, Tex.

DALLAS, TEX., March 11.—A large audience and the greatest enthusiasm greeted Maud Powell, the famous violinist, when she appeared here on Friday evening, Feb. 25, as soloist with the Mozart Choral Club, Earle D. Behrends leader. Mme. Powell's wonderful art was exemplified in the De Beriot Concerto for violin, her own arrangement for violin of the Massenet "Twilight" and Sibelius, Hubay and Grainger pieces. Arthur Loesser at the piano shared in the ovation given Mme. Powell. The singing of the Choral Club was another delightful feature of a program that was a high light of the musical season.

Diaghileff Ballet in Cincinnati

The Diaghileff Ballet Russe opened its engagement in Cincinnati on March 13, the Music Hall being crowded with an enthusiastic audience for the initial performance.

EXPERT VOCAL INSTRUCTION

TONE, ENUNCIATION, STYLE, REPERTORY

OPERATIC STAGE ROUTINE

RHYTHMIC ACTING

GEORGE E. SHEA

Author of "Acting in Opera" (Schirmer's), and the first American Man to sing in Opera in France.

545 West 111th St., NEW YORK

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

William C. Carl, head of the Guilman Organ School, has been successful in placing several students of the school recently as organists and choirmasters to take effect May 1. Willard Irving Nevins, Dr. Carl's assistant at Old First Church, goes to the First Congregational Church, East Orange, N. J., where he will direct a new quartet. George M. Vail, Jr., goes to Grace Presbyterian Church, Brooklyn, as organist and choir director. Grace Leeds Darnell has been engaged for Market Street Methodist Church, Paterson, N. J., as organist and director. A large children's choir will be organized. May L. Yetman goes to St. Paul's M. E. Church, Tottenville, Staten Island, N. Y., as organist and choir director. Joseph Butler Tallmadge appeared in concert recently with Ernest Schelling and Reinald Werrenrath, receiving high praise.

Jackson C. Kinsey, baritone, sang a program of twelve songs and several encores on March 10 at the Haywood Vocal and Operatic School, where he has been studying for the last three seasons. Among the other students of the school is Carrie Seger, soprano, who sang a cycle and a group of other songs by Frank Howard Warner, before the Fraternal Association of Musicians at Studio Hall, 220 Madison Avenue, on Tuesday evening, March 7. Eleanor Youngman, soprano, was soloist at the Ohio Society meeting on Monday, March 13, at the Waldorf. Emil Asker, tenor, was soloist of the Beethoven Society on Saturday afternoon, March 11, at the Waldorf. J. Uly Woodside, baritone, with Leo Riggs, recital organist, in special service at the Chapel of Intercession, 155th Street and Broadway, on March 5, sang the "Biblische Lieder" of Dvorak.

On Saturday, March 4, before an audience which taxed the capacity of the Wanamaker Auditorium, a number of Carl M. Roeder's artist pupils presented a delightful program of piano music. The players were all gifted young girls evidently in their teens, with the exception of talented little Dorothy Roeder. Highly developed technical resources and admirable interpretative qualities were revealed in all the players. Those appearing were Adelaide Smith, Eleanor Anderson, Edith Smedley, Marie Wolf, Ruth Nelson, Ida Gordon and Olive C. Hampton.

At the studio recital given on March 8 by pupils of Sergei Klibansky, the following took part: Emilie Benedict Henning, Leilah Nielsen, Gertrude Gross and Walter Copeland. Among Mr. Klibansky's professional pupils Ellen Townsend has been engaged for the next Rubinstein Club program, on March 18, and Betsy Lane Shepherd substituted last week for Florence Hinkle at the Collegiate Church, New York.

A pupil's recital of much interest was given on Feb. 27 at the Vet Music School, New York, of which Charles M. Vet is the director. Worthy of special mention is the playing of Kathryn Schwarz, pianist, a member of the Artist Class of this school, who played compositions of Grieg, Scharwenka and Reinhold. Others who took part were Dora Richter, Howard St. John, Jane Dibb, Martin Gallagher and Susanne Jobert.

Forced to cancel her recent dates in Newark, Paterson, Trenton and Kansas City, owing to an obstinate cold, Loretta del Valle, assisting artist to Albert Spalding and artist pupil of Wilhelm Augstein, the New York vocal teacher, will be heard in several cities of Pennsylvania and will appear in recitals with Albert Spalding at Easton, Allentown and Harrisburg. She is also engaged as soloist with the Haarlem Philharmonic Society for a concert to be given in April at the Waldorf.

Betty Lee, a Miller Vocal Art-Science student under the instruction of Adelaide Gescheidt, has gained much popularity of late through her unique programs. The charm of her work is due to a pleasing personality and a voice of genuine beauty. Her recent successes were appearances before the Dixie Club at the Waldorf-Astoria, and the Kosmas Club, Hotel Bossert, Brooklyn. She also aroused enthusiasm in the suffrage op-

era, "Melinda and Her Sisters," recently give under the direction of Mrs. O. H. P. Belmont.

Elizabeth Kelso Patterson presented eight pupils in a recital at her school of singing at 257 West 104th Street, recently. Fine voice-placement, which Miss Patterson insists upon, was evidenced by the young ladies, whose names follow: Agnes Waters, Estelle Leask, Helen Steele, Cornelia Covert, Helen Erskine, Frankie Holland, Miss Picklin and Geraldine Holland.

A tea was given at the Caruson Studios recently by Bessie Stevens. Miss Stevens gave a reading of "Cupid's Call," an admirable song by Ariadne Holmes Edwards.

KNEISELS GIVE RAVEL TRIO

Rudolph Ganz Assisting Artist in Interesting Program

An interesting modern composition, the Ravel Trio for piano, violin and cello, was heard for the second time in New York on Tuesday evening, March 7, when it was given at the recital of the Kneisel Quartet in Aeolian Hall. The piece had its initial presentation before the Society of the Friends of Music, and it was given this time by the same artists: Rudolph Ganz, piano; Franz Kneisel, violin, and William Willeke, cello.

The Ravel composition won a most enthusiastic response from an audience of the usual Kneisel caliber, large in numbers and discriminating in appreciation. In marked contrast to the offering from the French school was the Dvorak Quartet in F Major, Op. 96, rich in negro melodies and rhythms. The work, in addition to its melodic beauty, has an additional interest through the fact that it was first given by the Kneisels, at a concert when the composer was present and they are still playing the work from the manuscript used at that time. In Beethoven's Quartet in C Sharp Minor, Op. 131, the content of the work was splendidly grasped by the musicians, who gave a performance that served to stamp them as great ensemble artists, both in technical skill and sympathetic appreciation for subtle qualities of mood.

GRACE LA RUE'S RECITAL

Unique Program at Concert Début of Former Vaudeville Singer

Heralded as a costume recital, the concert début of Grace La Rue, former vaudeville and musical comedy star, at the Longacre Theater on Sunday evening, March 12, was startling from the conventional concertgoer's viewpoint.

Miss La Rue's program was largely built of popular songs by American and English composers, grouped in sections representing morning, afternoon, evening and night, the divisions affording glimpses of the singer in dazzlingly striking costumes.

Miss La Rue disclosed a voice of pleasing quality, the limitations of range being compensated for by excellent enunciation. She was at her best in the dramatic "Gray Wolf" of Harry Burleigh and a new composition, "The Singer," written especially for Miss La Rue by Elsa Maxwell. Two other songs by Miss Maxwell, "Tango Dream" and "I Love You So," were included in the program. Miss Maxwell was present to hear her new song, and the audience contained a large number of persons prominent in both the theatrical and concert world. The program was given with the assistance of Charles Gillen at the piano.

GIVE COWDREY TRANSLATIONS

Mme. Buckhout Recital Presents Classic Songs in English

A charming program in the interesting series of composers' recitals being given this season by Mme. Buckhout at her studio, 265 Central Park West, took place on Saturday afternoon, March 11, when classic songs, sung in English translations by Cecil Cowdrey, made up the offerings.

Mme. Buckhout, soprano, Mme. Harriet Behné, contralto; Claude Velson, tenor, and Raymond Loder and Dr. Otto Kinkeldey, baritones, presented the program, with Cecil Cowdrey and Leo Braun at the piano. The Schubert Quartet, "The Lotus Flower," was exquisitely sung by Mme. Buckhout, Mme. Behné,

Claude Velson and Raymond Loder, and had to be repeated. Another offering for which a repetition was insisted was the "Vöglein, Wohin" of Leo Braun, sung by Mme. Buckhout with the composer at the piano. The transcriptions offered included songs by Schubert, Schumann, Brahms, Strauss, Hugo Wolf, Grieg and Rubinstein.

BOOKINGS FOR MISS PURDY

Mabel Hammond Begins Tour to Make Engagements for Contralto

Mabel Hammond, the personal representative of Constance Purdy, the New York contralto, who is making a specialty of programs of Russian songs, will leave New York on March 20 for an extensive booking tour. She will visit the states of Tennessee, Kentucky, Alabama, Missouri, Kansas, Nebraska, the northern part of Mississippi, and on her return will stop off in Iowa.

Owing to the marked interest in Russian music, the coming season promises to be the busiest one in the career of this artist. Miss Purdy spent some six years of her life in Russia, where she gained the equipment enabling her to give the songs of Russian composers the proper interpretation. Her recent program at the MacDowell Club, New York City, contained a number of compositions by Russian composers, which had their first presentation in this country, on this occasion, and proved of much interest.

David Bispham in His Ninth Recital at Harvard Club

David Bispham's recent concert at the Harvard Club, New York, testified to his ability as a "repeater," for it was his ninth successive annual appearance before this club, each program having dif-



J. Bert Curley

SCHENECTADY, N. Y., March 13.—J. Bert Curley, organist and choirmaster of St. John's Church and one of the best known musicians in eastern New York, died this morning at his home, 725 Eastern Avenue, as the result of a sudden attack of neuritis of the heart. He is survived by his widow and two children and was fifty years old.

Mr. Curley was born in Troy and was practically self-taught in music. He became organist of St. Joseph's Church, Green Island, then went to Trinity Church, Troy, and later to St. John's, Schenectady. Mr. Curley was much interested in boy choir work and developed the choral work at St. John's to a high degree of perfection.

Last week Mr. Curley presented Parker's "Hora Novissima" with an augmented choir of 150, an orchestra of fifty and soloists from New York. The strain of directing so large an organization, combined with his numerous musical activities and studies, weakened him so that he was unable to withstand the heart attack.

Mr. Curley was planning to present "Aida" in concert form in the State armories of Albany, Troy and Schenectady in May and was drilling a chorus of three hundred and selecting his soloists. Last fall he accomplished one of the greatest musical successes of his vicinity with his concert production of "Faust" in the Schenectady and Troy armories, with a chorus of three hundred and soloists from the Metropolitan Opera Company. He passed some time at Westminster Abbey several years ago studying choir work there.

Giovanni Sbriglia

News reached New York on March 12 of the death in Paris of Giovanni Sbriglia, former opera singer and later famous as a teacher of singing. Mr. Sbriglia was born in Naples in 1840 and studied at the Naples Conservatory. He made his début as an operatic tenor in 1861 and sang in Italy and later in Paris at the Théâtre des Italiens. He sang in America with Patti. After leaving the stage he opened a studio in Paris. Among those who studied with him were Nordica, Plançon, Sibyl Sanderson and Jean and Edouard de Reszke. It has been said that he converted Jean de

fered in every respect from all the others. His audiences at the club are always extremely large. The program was the same as that recently introduced at the MacDowell Club. "Songs in Lighter Vein" were hugely enjoyed, and Mr. Bispham contemplates using this program, full of "innocent merriment," as frequent as possible.

FULCHERS ANNOUNCE ROSTER

Managers to Have Notable List of Artists for 1916-1917 Season

Maurice and Gordon Fulcher, the Chicago concert managers, are announcing a list of distinguished artists who will appear under their management during the 1916-1917 season.

The list includes Maud Powell, the famous violinist, who will be presented by the Fulchers through special arrangement with H. Godfrey Turner; Mme. Fannie Bloomfield-Ziesler, the distinguished pianist; George Hamlin, tenor; Marcel Journet, basso; Luella Chilson-Ohrman, soprano; the Tollefsen Trio; Rudolph Reuter, pianist; Louis Kreidler, baritone; the Misses Fuller, folksingers; Charles Washburn, interpretative recitals; Permelia Gale, contralto; M. J. Brines, tenor; Graham Harris, violinist, and Cornelius Van Vliet, the Dutch 'cellist.

Marie Sundelius for Springfield Festival

Marie Sundelius, the soprano, has been booked by Gertrude F. Cowen for two appearances at the Springfield (Mass.) Festival, John J. Bishop, director. A feature of this engagement will be Mme. Sundelius's appearance with Martinelli at the closing concert when she shares the program with that Metropolitan Opera favorite.

Reszke from baritone into tenor, but Mr. de Reszke is reported to have stated that Mr. Sbriglia did little more than suggest the change.

George E. Aiken

George Edward Aiken, for thirty years director of music at the Broadway Tabernacle, New York City, died on March 3 at the Mount Vernon Hospital, Mount Vernon, N. Y., in his eighty-third year. He was formerly well known in musical circles. Mr. Aiken had charge of the music at the funeral of President Grant. He was graduated from Amherst College in 1857, and as an undergraduate was director of the college glee club. In the early sixties he founded the English Glee Club in New York, and was director of the Staten Island Singing Society and the old Bank Clerks' Glee Club. He was formerly bass soloist at Trinity Church. Mr. Aiken is survived by his widow.

Mrs. Carrie Cobb Matthews

Mrs. Carrie Cobb Matthews, widow of Thomas Anson Matthews, died on March 8 and was buried on March 11 in St. James's Cemetery, Goshen. At the time of her marriage Mrs. Matthews was a teacher in the New York City schools and was a leading spirit in the New York City Teachers' Association. She was a member of the Oratorio Society with Damrosch, and was appointed supervisor of music in New York City schools. An accident broke down her nervous system and for many years she was a semi-invalid.

Andrew Brown

After an illness of two days with pneumonia, Andrew Brown of Short Hills, N. J., seventy-seven years of age, died on March 11 at his home. Mr. Brown is survived by one son, James E. Brown of Newark, and a daughter, Mary Helen Brown, the composer, of Short Hills.

Edward I. Leighton

ST. AUGUSTINE, FLA., March 3.—Edward I. Leighton, choirmaster for sixteen years at Trinity Church, St. Augustine, died here last week. Mr. Leighton is a resident of Cleveland, Ohio, but has passed a large part of each year, for the past twenty years, in this city. His death is a great loss to musical circles here.

Z. H. Y.

Prof. M. Hahn

Prof. M. Hahn, forty years old, who conducted a music conservatory at 695 Union Avenue, the Bronx, was taken suddenly ill with heart disease when riding in a street car on March 10, and died before a physician could reach him.

NEW MUSIC BY CARPENTER PLAYED IN CHICAGO

American Composer's Concertino, for Piano and Orchestra, on Local Symphony Program, with Percy Grainger as Soloist—American Music Further Represented by Rossetter Cole's Symphonic Prelude—McCormack in Fourth Recital Before Overflowing Audience—May Peterson's Chicago Début—Weisbach Plays New Violin Concerto—Gablilowitsch Closes Historical Series

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, March 13, 1916.

CHICAGO'S composers figured on the program of the Chicago Symphony Orchestra concerts of last week, in the Symphonic Prelude, by Rossetter G. Cole, and the Concertino, for pianoforte and orchestra, by John Alden Carpenter.

Occasionally we have had one Chicago composer represented in the orchestra's regular concerts, but I do not recall another instance in which two of the city's musicians have appeared on the same program, as was the case at Friday's and Saturday's concerts.

Mr. Stock brought forth for its initial performance Mr. Carpenter's latest work, the Concertino, and for this he engaged Percy Grainger, the young Australian pianist, as soloist. Mr. Grainger also gave a very musical and technically brilliant performance of the Grieg A Minor Piano Concerto.

Mr. Carpenter's Concertino is a very rhythmic, fanciful composition, the chief features of which lie not in melodic richness, but rather in the vivid and prismatic coloring of the orchestral combinations. It is in the nature of a short orchestral suite, with a piano obbligato. The solo part is extremely difficult, but it is quite submerged by the symphonic nature of the orchestral part. Mr. Grainger tackled its difficulties with astonishing vigor and gave it a virtuoso reading. The audience called forth both Mr. Grainger and Mr. Carpenter many times. Not the least factor in the performance was the superb playing of the orchestra under Mr. Stock's direction.

Mr. Carpenter's program notes on his new work may be of interest. The composer says: "The Concertino is, in effect, a light-hearted conversation between piano and orchestra—as between two friends who have traveled different paths and become a little garrulous over their separate experiences. The rules of polite talk, as always, between friends, are not strictly observed—often, in animated moments they talk both at once, each hearing only what he says himself. Presently the moment comes, as always, between friends, when no conversation is necessary—a relaxed moment, when friendship itself takes them in hand, and they have nothing to say. But the reaction is quick and strong—there is still so much that presses to be said—on a pleasant night—with youth in the air—between friends."

Mr. Grainger is an enthusiastic admirer of the Concertino. "This is indeed lovely, warm-hearted, affectionate, stirring music, and it is original, and American, through and through," said he in a recent interview. "The vast fund of national, racial, and local musical characteristics stored up by America's past and present vast output of popular music is already providing a lavish richness of types for present and future composers to draw upon, and it is no idle word that in John Alden Carpenter America possesses a classical composer presenting an unmistakably American physiognomy to the world."

Mr. Cole's piece had been heard in Chicago once before, and at its second reading its sonority and its rich orchestral coloring showed to distinct advantage. Mr. Cole also came forth to acknowledge the applause which his composition earned. The other music on the program was all admirably interpreted. The program follows:

Overture, Scherzo and Finale, Op. 52, Schumann; Symphonic Prelude, Cole; Concerto for Pianoforte, A Minor, Op. 16, Grieg; Concertino for Pianoforte and Orchestra, Carpenter (first performance); Soloist, Percy Grainger; "Mephisto" Waltz, Liszt.

Final Popular Concert

The tenth and last of the series of "popular" concerts given this season by the orchestra again attracted a capacity audience Thursday evening and encouraged the authorities who have the orchestra's well-being in charge, to issue an advance announcement for next season of another series of ten concerts of like character.

Frederick Stock's happy faculty for arranging these concerts, as well as deciding upon the several encores which he has had to add to each program, was again in evidence. He presented Beethoven's "Pastoral" Symphony, the "Magic Flute" Overture by Mozart, the "Tannhäuser" Overture by Wagner, "Mignon" Overture by Thomas, "Souvenir" by Franz Van der Stucken, and "Ball Scene" by Hellmesberger, for the violins. The encores were Schubert's "Moment Musical," Moszkowski's Serenade and Bolzoni's Minuet.

For the fourth time this season, John McCormack, the Irish tenor, appeared at the Auditorium before a completely sold-out house, and to accommodate several hundred music lovers, seats were provided on the stage, and the orchestra pit was filled with chairs. Mr. Voegeli, associate manager of these concerts, told me that the Auditorium had been sold out for more than a week for this concert.

Somewhat out of the ordinary was the program which Mr. McCormack had prepared. Fritz Kreisler's "O Salutaris Hostia" and "O Sanctissima," both dedicated to Mr. McCormack, opened the concert, and then followed a miscellaneous group by Schubert, Reger, Rachmaninoff ("When Night Descends," which had to be repeated) and Liszt. The usual set of Irish songs, four in number, called forth four extra encores, and an American group by Edwin Schneider, Burleigh, Coleridge-Taylor and James MacDermid completed the recital. Mr. MacDermid's song, "If You Would Love Me," sung by request, also brought forth two encores. It is a very ingratiating and melodious bit.

The assistance of Donald MacBeath and Edwin Schneider, the first in violin solos and the second as accompanist, added to the symmetry and artistic qualities of the concert.

May Peterson's Chicago Début

With the advent of May Peterson, soprano of the Opéra Comique, Paris, Chicagoans became acquainted Sunday afternoon with a personality of distinct charm and a singer of artistic attainments. She was heard in a song recital at the Illinois Theater, and in a long list of arias and songs, accomplished a most successful début.

Miss Peterson's voice, flexible and of silvery quality, is well schooled, and in its upper range is clear and brilliant. Thus her singing of such selections as the "Alleluiah" from Mozart's "Exultate," the "Care Selve" from Handel's "Atlanta" and the aria, "Ah che amando era felice," from Mozart's "Seraglio," at once established her musical gifts.

There followed a group of songs by Schubert, Erich Wolfe and Joachim Raff, French songs by Widor, Chausson, Rhené-Baton and Hüe, and a final group including three songs by the Spanish composer, Enrique Granados. The Granados songs, given with a tinge of Iberian accent and manner, were among the most interesting of the day's offerings. Miss Peterson was assisted by Ellmer Zeller as accompanist.

A New Violin Concerto

Harry Weisbach's violin recital at Orchestra Hall, Sunday afternoon, brought forth a Concerto, for violin, by Jules Conus, as a novelty. In this and in the Bach Suite in E Minor and in three pieces by Massenet, Kreisler and Laub-Wilhelm, besides his share in the presentation of the Schumann Sonata in D Minor, the popular concertmaster of the Chicago Symphony Orchestra disclosed artistic attainments and musical skill. He has a warm, full tone and a technique which is accurate and of enormous resource. His octaves in the Conus Concerto were particularly clear and powerful, and his readings were serious and musically impressive.

The Conus Concerto is a rather long number written with evident scholarly mastery, and it is grateful for the soloist in that its themes are solid and melodic in character.

Isaac Van Grove played the accompaniments exceptionally well.

Another violinist, Alfred Goldman of Chicago, was heard at the Congress Hotel Sunday in a recital which attracted a capacity audience to hear a program containing among other numbers the G Minor Bruch Concerto, the Wieniawski "Faust" Fantasia, and short pieces by

Tschaikowsky, Sarasate and Zarzyski, and arrangements by Kreisler and Elman. Mr. Goldman was particularly successful in the adagio from the Bruch Concerto and in the "Faust" Fantasia. He has ample technique and a tone which is round and of carrying power. Abe Shynman played good accompaniments. Mrs. Helen C. Levy managed the concert.

Final Gabrilowitsch Recital

The last of his six historical piano recitals was given Tuesday afternoon at the Fine Arts Theater by Ossip Gabrilowitsch, the distinguished pianist. At first his recitals were not presented before capacity houses, but his last three concerts were eagerly attended by audiences which filled the theater, and several hundred music-lovers were turned away.

Mr. Gabrilowitsch ended his series with a program devoted to modern composers, ranging from César Franck to Arnold Schönberg and Percy Grainger. It is superfluous to enter into a detailed criticism of his absolute mastery of the technical and interpretative demands of the compositions. Such pieces as the Schönberg "Clavierstücke," Op. 19, elicited considerable mirth among the audience, for it is safe to say that few of the listeners understood them. From the classic style of Franck to the romantic, poetic and fanciful art of Debussy, Ravel and Grainger, the entire gamut of interpretative art in piano playing was run by this master pianist with unerring command and musical taste.

The annual concert by the Sunday Evening Club of Chicago took place Tuesday evening at Orchestra Hall, under the direction of O. Gordon Erickson. Besides the performance of Sgambatti's "Requiem," written for the funeral of King Humbert I, of Italy, which occupied most of the evening, a fine selection of choruses and part songs was given by the club, including Elgar's "Angelus," an eight-part chorus (a cappella), "Fierce was the Wild Billow," by Nobel; a Finnish work, "Sorrow," by Palmgren; "Volga Boat Song" and "In the Fields," Russian choruses, by Rubetz, and Hugo Wolf's eight-part chorus with orchestra, "The Mad Fire Rider."

Numbering 125 voices, the club, assisted by fifty members of the Chicago Symphony Orchestra and Burton Thatcher, the gifted young Chicago baritone, sang this program with distinction, and disclosed commendable qualities as to ensemble, tone shading and fidelity to pitch. Mr. Erickson conducted with skill and achieved many fine effects especially in the *pianissimi* which he obtained from his singers.

The Requiem, written in solemn style, has moments of beauty, but it is somewhat too long.

Not the least attractive part of the evening was the capital singing which Mr. Thatcher put forth in his solos in the Requiem. His voice has gained in power and in volume, and is of particularly fine quality. He made a pronounced success.

The Columbia School Chorus of 100 voices, under the direction of Louise St. John Westervelt, gave a program of choral numbers at Central Music Hall Tuesday evening, assisted by Ernest Davis, tenor, and William Griffith Hill, pianist.

Piano-Vocal Recital

At the Congress Hotel, Ruth Kaufman, pianist, and Lemuel Kilby, baritone, gave a recent joint recital. Miss Kaufman displayed musical taste and technical prowess in such pieces as the Bach-Busoni Toccata and Fugue in D Minor, the Ballade in G Minor, by Chopin, and pieces by Debussy, MacDowell, Pugno, Paganini-Liszt and Grieg. Mr. Kilby sang arias from operas by Grétry, Mehul and Massenet, and a group of English and American songs by Schaefer, Carpenter, Russell and De Lamarier. He was in good voice and did some admirable singing both as to style and interpretation. Mrs. Katherine Howard Ward, was the efficient accompanist.

Ethel Geistweit Benedict, soprano, assisted by John Doane, accompanist, gave a recital Thursday evening at Central Music Hall, and demonstrated in a diversified program of songs and arias that she has exceptional gifts, that she is musically intelligent, that her interpreta-

tive ideals are artistic, and that her voice is of good texture and of wide range. Special mention should be made of the excellent accompaniments of Mr. Doane. MAURICE ROSENFELD.

LOEFFLER RHAPSODIE ON CHAMBER MUSIC PROGRAM

Recital of New York Society Gives Interesting Example of Modern Composition

Giving its third concert this season in Aeolian Hall on March 9, the New York Chamber Music Society offered the following program:

Schubert's Octet in F, Op. 166; Brahms's E Flat Clarinet and Piano Sonata; Loeffler's Rhapsodie, "L'Etang," for Oboe, Viola and Piano, and a Kammer-symphonie in B Flat, by Paul Juon.

The Loeffler work, inspired by some lines of Rollinat, made the most interesting section of the program. Always uncommonly happy when writing for the viola, Mr. Loeffler's work possesses intrinsic merit sufficient to rank it among the very finest of music written for such a combination. It is consummately scored and constructed. The *macabre* quality is pronounced, but not exaggerated; the music is modern without being ugly. Particularly to Samuel Lifschey, the viola player, should special mention be accorded. He drew a round, rich tone from his instrument. Carolyn Beebe, at the piano, and Henri De Busscher, who played the oboe part, performed splendidly, also.

The Brahms sonata, played by Miss Beebe and Gustave Langenus, clarinetist, was given such an interpretation as might be expected from two such excellent and sympathetic artists. Both were effusively applauded. The Schubert work is sometimes interesting, at other times not. It was carefully and skillfully played. Aside from a bizarre third movement, the Juon Kammer-symphonie hardly merits much mention. The horn-call of *Siegfried* is as a familiar element in one section. The themes in general are not distinguished; the handling is strong, the scoring usually powerful. This, too, was well played and flatteringly acclaimed. B. R.

DIRECTOR'S 50TH ANNIVERSARY

De Novellis Closes Half Century of Professional Service

Antonio De Novellis, the veteran conductor of light opera, celebrated the fiftieth anniversary of his musical career on his birthday, March 13. This fifty years includes the decade of his musical life in Naples and Salerno, Italy. He is now the musical director of the new comic opera, "The Road to Mandalay," at the Park Theater, New York.

This conductor came to America in the centennial year of 1876 to conduct grand opera for Max Strakosch, in Philadelphia. His first appearance in America was in the South Broad Street Theater, then known as the Kiralfy Brothers' Alhambra, when he conducted the Max Strakosch Opera Company's performances of "Faust." Since then he has been identified with over a score of the most successful musical productions, including "The Chocolate Soldier" and "Erminie."

During his first six years in America he conducted Italian grand opera with such stars of their day as Marie Rose, Etelka Gerster, Clara Louise Kellogg, Anna Louise Cary, Laura Schirmier (Mapleson) and later English grand opera, when with S. Behrens, after the failure of the Strakosch enterprise, he produced "Aida," "Mephistopheles," "Carmen" and other operas in English.

London Opera House Sold to Vaudeville Syndicate

A London despatch of March 11 to the New York Herald says: The London Opera House, built by Oscar Hammerstein in 1911 at a cost of \$1,000,000, and which after a short run of grand opera had a very chequered career, has been purchased by a powerful vaudeville syndicate, in which Oswald Stoll is supposed to hold the chief interest.

Paulo Gruppe to Give Recital in New York

Paulo Gruppe, the gifted 'cellist, will give a recital on the evening of March 25 at Aeolian Hall, New York, accompanied by Coenraad v. Bos. For sixteen weeks Mr. Gruppe has been in the West, appearing in Kansas City, Minneapolis and Omaha.



The Amphion Club of Seattle, Wash., benefited to the extent of \$500 by the will of the late A. T. Thompson, vice-president of the organization.

In the lecture hall of the Boston Public Library, on March 5, Henry and Constance Gideon, gave a program entitled "The Russian in Folk-Song and Opera." Edith Lougee Marshall, soprano, was an assisting artist.

The Norwegian Male Chorus of Seattle, Wash., visited several Coast towns recently giving concerts to arouse interest in the Sangerfest of the Pacific Coast Norwegian singers, which will take place next summer.

Songs in French, German and English will be offered by Clara Clemens (Mrs. Ossip Gabrilowitsch) at her third recital in Aeolian Hall Friday afternoon, March 24. Ossip Gabrilowitsch will play the singer's accompaniments.

"Field Night," Feb. 29, at the Florestan Club of Baltimore, was of unusual interest, the program being given by George Boyle, pianist; Theodore Hemberger, violinist; Charles H. Bochau, viola, and Bart Wirtz, cellist.

The Fairmont (W. Va.) Choral Society held its first rehearsal Feb. 22, under the direction of Prof. Louis Black, of the West Virginia University School of Music. The first public performance is planned for May 2.

The Fourth Church Choral Society has been organized in Albany, N. Y., with the following officers: President, Frank E. Sheffield; vice-president, Ethel Marjorie Lear; secretary, Doris F. Harrington; treasurer, Edward K. Haen.

H. Denton Bastow, tenor, sang at Grace Memorial Hall, Jamaica, N. Y., on March 10, accompanied by Madge Messenger. Also on the enjoyable program were W. Paulding De Nike, the cellist, and Mrs. De Nike, who accompanied him.

At one of the frequent musicales given by Mrs. Don Carlos Seitz, of Brooklyn, March 10, were the pianists, Grace Hallam Bowman and Miltonella Beardsley; Marguerite Rockhill, soprano, and Mrs. Washington Hull, accompanist.

Gertrude E. Allen, soprano, a pupil of Mrs. Henrietta Hascall of Boston, sang in recital in Alpha Hall, Quincy, Mass., March 9. Assisting Miss Allen were Marion Moorehouse, cellist; Roscoe Ricker, violinist, and Florence Olney, accompanist.

The second of the ensemble concerts given by the music department of Northfield (Mass.) Seminary was participated in by Clara B. Tillinghast, Mabel Angel, Mrs. Edith C. Miller, Jennie E. Haight, Viva Faye Richardson, Mrs. C. E. Dickinson and Mrs. S. E. Walker.

One of the best concerts of sacred music ever heard in Grafton, W. Va., took place at St. Paul's M. E. Church on Feb. 27, under the able direction of John Marville. Mrs. Mamie Walters Pracht was the organist and the choir was assisted by Claude E. Vincent's orchestra.

At the First M. E. Church of Huntington, W. Va., a program was given on March 3 by Lillian Hewitt, Mrs. D. S. Whittemore, Mrs. John H. Culton, Mrs. John T. McClintock, Mrs. Homer Bell, Lillian Bell, Maynie Ware, Mary Bourks, Hallie C. Everett and Mrs. Helen Tufts Lauson.

The third in a series of concerts at the Hultman-McQuaid Conservatory of Music, Worcester, Mass., took place recently, the program being given by Paul Hultman, teacher of pianoforte, Mrs. Paul Hultman, contralto, and Frances Berkowitz. An appreciative audience filled the Conservatory music hall. Worcester pupils of May Sleeper Ruggles were presented in recital at her studio, those giving the program being Pearl C. Hill, Margaret E. Ruggles and John E. Ruisi.

The Choral Society of Steubenville, W. Va., held an open meeting on Feb. 28, in the home of Mrs. Charles Nicholson. It was heard in three numbers. The soloists were Lula Cooper, Mayme Welday, Eva Fiscus, Ethel Cunningham, Matilda Powers, Dolores Ramsey, Jean Ovington and Hilda Mueller.

The Choral Union of the Memorial Baptist Church, Albany (N. Y.) has elected the following officers: President, C. Bernard Vanderberg; vice-president, Marion Holmes; secretary, Mrs. C. B. Vandenberg; assistant secretary, Sara Weaver; treasurer, Harry Rosser; assistant treasurer, John Nickerson.

"Boy Blue," a tuneful operetta in three acts, was given at Morgantown, W. Va., on March 4, by seventh grade pupils. The performers had been drilled by Minerva Lawton and Hermine Wrecking, supervisor of music in the school. The principals were Clyde Mathison, Margaret Gregg, Sara Nelson and Martha Madeira.

A Colonial program given by the Luther Guild of Our Savior's Lutheran Church, Tacoma, Wash., was well attended and most interesting. Vocal and instrumental solos were given by Bertha Dahl, Mrs. Evan Hyslin, Garfield Storlie and Annette Clegg. Accompaniments were played by Norman Storlie and Mrs. O. B. Lien.

"Modern American Music" was the subject at a recent meeting of the Monday Musical Club, Albany, N. Y. The participants were Mrs. Walter Booth, Verna Fowler, Mrs. Wendell M. Milks, Mrs. Daniel S. Benton, Mrs. W. D. K. Wright, Mrs. J. H. Hendrie, Florence Page, Mrs. Peter Schmidt and Esther D. Keneston.

Charlotte Williams Hills, soprano, and Felix Fox, pianist, of Boston, gave a joint recital for the Musical Club in Newburyport, Mass., on March 6. Mrs. Hills sang groups of French and English songs and Mr. Fox played from Chopin, Graun, Weber, Liszt, Ravel, Debussy, Philipp and Bach-Busoni. Each artist was enthusiastically applauded.

A cycle of cantatas on the life of Christ, by Arthur Miller, will be sung by the choir of Woodcrest M. E. Church, New York, at the Easter season. "Christ, the Child," will be sung on Palm Sunday, April 16; "Christ, the Sacrifice," on Good Friday, and "Christ, the Crucified," on Easter Sunday morning. E. H. Ashman will direct the singing.

Scottish folk thronged the Brooklyn Academy of Music on March 7, when the seventh annual concert was given by the Ladies' Association of the Caledonian Hospital. Soloists were Eugene Cowles, baritone; Janet Steele Ewing, soprano; Marie Stilwell, contralto; William H. Gleim, tenor; Herbert Staveley Sammond, organist, and Helen Helms, violinist.

Among recent engagements of Margery Snyder, violinist, of Washington, D. C., have been recitals at the Central High School and before the Rho Chapter of the Mu Phi Epsilon Sorority, of which she is a member. She also played for the Rubinstein Club and the Eastern Star Chapter and is at present preparing a violin recital to be given this month in Philadelphia.

The first program to be contributed to the activities of the Tuesday Musical Club of Omaha, Neb., by the student membership was given on March 8, those appearing being Nancy Hulst, Margaret Bourke, Gertrude Thiem, Virginia Pixley, Anna Leaf, Clara Schneider, Mildred Mayberry, Olga Eitner, Mary Leslie, Gertrude Miller, Ethel Parsons, Emma Podolak, Blanche Klein, Doris Anderson, Emily Wentworth, Edna Bartlett, Helen McAnaney, Gertrude Radonsky, Helen Bennett, Leola Parker and Gertrude Wieth.

On Thursday evening, Feb. 24, Gleen Frierwood presented a group of pupils in recital at the Herron Art Institute, Indianapolis, Ind. Those appearing in the interesting program presented were Mrs. Robert Beake, Mrs. Frances Johnson, Irene Collins, Dorothy Denny, Cecile Hill, Dr. E. V. Alexander, Raymond Edie, George B. George, Fred Jeffrey and George Kadel.

The Follansbee (W. Va.) Double Quartet, made up of Thomas Morgan, William Owens and Dan Lewis, first tenors; W. H. Gill, Dave Jones and John Westwood, second tenors; Albert James and Joseph Jones, first basses, and James Killa, James Skews and T. M. Gills, second basses, sang for the first time in Steubenville, W. Va., on Feb. 29. They were well praised.

The Ensemble Violinists' Club, made up of ten young women violinists, under the leadership of Mrs. C. E. Dunkleberger, was heard at the recent recital of the Ladies' Musical Club of Tacoma, Wash. Schubert, Mozart and Dvorak compositions were given by the club members. Soloists appearing were Ethel Leach, Mae McCormick, with Mrs. David Soltau and Irene Rheil at the piano.

Mr. and Mrs. Hiram Tuttle enjoyed a delightful visit with Emmy Destinn, the famous grand opera artist, during her stay in Tacoma, Washington, Wednesday, Feb. 23. They have many mutual friends in operatic circles, and both were pupils of Herman Bachmann, the famous operatic coach of Berlin. Mr. Tuttle is a Tacoma musician and leading baritone of the Standard Grand Opera Company.

At the meeting of the Music Study Club of Seattle, Wash., Feb. 29, two numbers by Schütt, for two pianos, were played by Euphemie and Bernadette Campbell, and there was a lecture on the opera, "Monna Vanna," by Fevrier, given by Mrs. J. Howard Darlington, assisted by Marie Brouette, piano; Mrs. Carl Hoblitzell and Mrs. E. L. Deputy, sopranos, and Mrs. F. L. Ashton, violin.

The solo quartet of Mount Vernon Place Church, Baltimore, Md., gave a concert on Feb. 26, at the Maryland College for Women, Lutherville, Md. The members of the quartet are Nellie A. Norris, soprano; Mrs. F. M. Addison, contralto; Clarence Tucker, tenor, and R. Hood Yates, bass. Howard R. Thatcher, who is director of the music department of the college, was the accompanist.

A delightful recital was given recently at the First Swedish Lutheran Church, Tacoma, Wash., by Arthur W. Noren, assisted by Mrs. Cecilia Childs Mayer. The following piano pupils of Mrs. L. R. Purdy were heard in a recital: Cleo Hill, Clara Bunnell, Blanche Smith, Margaret O'Connor, Frances Thompson, Viva Tidd, Ruth Adams, Alice Pearce, Ruth Wilson, Priscilla Powell, John Pearce, Donald Fries and Lester Ellis.

About one thousand dollars was cleared at the benefit concert given by the United German Societies in Meriden (Conn.), Feb. 24. The soloists were Herman G. Wendt, pianist; Elsie Ost, soprano; Carl Milroy, violinist; Mrs. E. B. Gallivan, soprano; Alma E. Gallivan, contralto; Anna Bilger, pianist; Oscar R. Flechtner, flautist; Hans Bilger, pianist; Ralph Mixer, violinist; Arthur M. Brooks, cellist, and Theodore Weber, pianist.

An artistic program was given by the Rice String Quartet at its concert in Schenectady, N. Y., on Friday evening, Feb. 18. The quartet, which has been coached by Charles E. Hricke, has as its members Edward A. Rice, first violin; Alfred W. Weinberg, second violin; John C. Borden, viola; Edward J. Sands, cello. Berta Oeser, soprano, was the assisting artist at the Schenectady concert, with Earl E. Rice, accompanist.

The following pupils of Maude Massicotte gave a piano recital in Meriden (Conn.) on Feb. 22: Mrs. Louis Sturmer, Marion Lahl, Edna May Finn, Mabel Wass, Yvonne Dolbec, Blanche Dansereau, Charlotte Golnick, Agnes Wagner, Edna Zielkie, Katherine Fitzgerald, Florence Fitzgerald, Margaret Burke, Rosaline Brunelle, Fernie Bellerose, Gertrude Learned, Anna Georgianna and L. Desrochers, Bessie Collins, Alice Desureau, Lenora Germain, Mary Towhill, Rose DiPizzol, Margaret Pierson and Mildred Krick; Lincoln Germain, W. Wagner, Louis Desrochers, Raymond Carignan, Norman Germain and R. Nobert.

Ethel Frank, the Boston soprano, was the assisting soloist to the Kuntz Orchestra, Daniel Kuntz, leader, at the Sunday afternoon concert of the Algonquin Club, Boston, on Feb. 27. Miss Frank sang the "Un bel di" aria from "Madama Butterfly," and songs by Massenet, Rimsky-Korsakoff and Salter. Her excellent singing was again appreciated by the large audience, a repetition of her former success at the Algonquin earlier in the season.

Leonora Friedland, soprano, and Barbara Berger, pianist, of Seattle, Wash., gave a recital recently in Olympia, Wash. On Feb. 28 the Ladies' Musical Club of Seattle, had an illustrated lecture on the "Götterdämmerung," Nelie Cornish, Julia May Canfield, Mrs. Durand Hemion, Mrs. Adam Bee'er, Mrs. Herman Scholtz, Miss W. H. White, Grace F. Homsted, Ella Helm Boardman, and Leone Langdon appearing on the program.

German music made up the program of the Sacramento Club on Feb. 26. Excellent interpretations of the classic compositions, both piano and vocal, were given by Mrs. Louis Garigan, Violet Oatman, Ruth Pepper, Constance Mering, Mrs. Egbert Brown, Mrs. R. W. Hawley, Mrs. J. W. James, Mrs. Nellie Widman-Blow, Mrs. J. N. Wilson, Mrs. L. W. Ripley, Mrs. Horace Brown, Florence Smith, William Veach, with Dr. Arthur Heft and Mrs. Edward Wahl, violinists; E. Belle Johnson, harp, and Dr. S. E. Simmons, flute.

American composers had a prominent place on the program given at the monthly musicale of the Westlake M. E. Church, Los Angeles, Cal., on Feb. 27. Sibley G. Pease, organist and choir director, played the Gordon B. Nevin "Will of the Wisp," and Ethelbert Nevin's "Slumber Song," while the offerings by the choir included a Shelley Anthem and the Bartlett Quartet, "The Day Is Ended." The soloists were Mrs. Gail Mills Dimmitt, soprano; Mrs. Dora Hauck Cooper, contralto; Robert Russell, tenor, and Frank E. Geiger, bass.

The Orpheus Choral Club is the name of an active musical organization recently formed among the young men of Wrightsville, Pa. The officers are: Leader, Earl D. Sweeney; president, John Jessop; vice-president, Charles Birnstock; secretary-treasurer, L. W. Aigeltinger. The members of the club include the following: John Jessop, John Drenning, Harry Kerr, L. W. Aigeltinger, Ralph Weitzel, Gingerich Wisotzkey, Harry Keller, Ogden Birnstock, Harry Williams, Joseph Waltman, Charles Birnstock; organist, Lloyd Filby; assistant organist, Harry Keller.

The newly formed Medford Singers' Society, a mixed chorus of about eighty singers, gave its first concert in the Women's Club House, Medford, Mass., on March 1. Under the direction of Arthur B. Keene, a concert version of Gounod's "Faust," and miscellaneous choruses by Kremser, Bantock, Strauss, Elgar and Verdi were spiritedly sung. The assisting soloists were Clara W. Jackson, soprano; Raymond Simonds, tenor, and Loyal Phillips Shawe, baritone. The society made a praiseworthy showing, and the solo numbers were delivered in an artistic manner.

May Allen appeared in the leading rôle in the musical sketch, "Goldie's Musical Triumph," given by the Crescendo Musical Society of the Ferron School of Music, at Albany (N. Y.). Among the other musical affairs of the week have been the public organ recital given by Frederick Locke, organist and master of choristers of the Cathedral of All Saints on Friday afternoon, Feb. 25, assisted by Edwin B. Parkhurst, baritone soloist. The piano pupils of Marguerite Heisler, assisted by Julia Newton Brooks, violinist, gave a recital at the home of their teacher on Saturday evening.

Grace Smith, soprano, of Schenectady, and Mrs. Clarence T. Weaver, contralto, sang at the Washington's birthday celebration of Philip Schuyler Chapter, D. A. R., of Troy (N. Y.), at the home of Mrs. A. T. Lincoln, Tuesday, Feb. 22. Another event of the week was the recital given by the pupils of the Emma Willard Conservatory of Music on Thursday evening, Feb. 24. Those appearing were Catherine Oberholtzer, Mary Chambers, Alice Trowbridge, Lucille Levis, Louise Ward, Hazel Hearty, Leona Hagadorn, Helen Comeskey, Castelle Gaylord, Walter Morrison and Mrs. George H. Withereil.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—Syracuse, N. Y., March 27; Paterson, N. J., April 25; Ithaca, N. Y., April 27.
Aithouse, Paul.—St. Louis, April 18; Newark, Ohio, April 20; Watertown, N. Y., May 2; Rome, N. Y., May 5.
Amato, Pasquale.—Washington, D. C., March 31.
Baker, Martha Atwood.—Boston, April 27.
Barnes, Bertha.—Boston, March 21.
Barrows, Harriot Eudora.—Providence, R. I., April 6.
Bauer, Harold.—New York (Æolian Hall), March 18.
Beebe, Carolyn.—Upper Montclair, N. J., March 17.
Besekirsky, Wassily.—New York, March 18; North East, Pa., March 21; Buffalo, March 23.
Biggs, Richard Keys.—Brooklyn (Boys' High School), April 2, 9, 16, 23, 30.
Bridewell, Mme. Carrie.—Greenwich, Conn., April 11; Keene, N. H., May 19.
Brillhard, G. Davis.—Montrose, Col., March 17; Gunnison, Col., March 18.
Burnham, Thuel.—Faribault, Minn., March 18.
Butler, Harold L.—Effingham, Kan., March 21.
Campbell, John.—Spartanburg, S. C., May 17, 18, 19.
Casals, Pablo.—East Orange, April 7; New York, April 8; Northampton, Mass., April 12.
Christie, Winifred.—New York (with Kneisel Quartet), March 21.
Claussen, Julia.—Chicago, March 31, April 1; Urbana, Ill., April 3.
Cole, Ethel Cave.—New York, March 31; Pittsburgh, April 3; Boston, April 20.
Combs, Laura.—Knoxville, Tenn., May 15; Asheville, N. C., May 16; Spartanburg, S. C., May 17, 18, 19.
Connell, Horatio.—Philadelphia, March 23.
Cooper, Jean Vincent.—Washington, D. C., March 20; New York City, March 23.
Copeland, George.—Boston, March 25; New York, March 21; Newburyport, Mass., March 28; Pittsburgh, April 13; Richmond, Va., May 9.
Coxe, Calvin.—New York City, March 17; Staten Island, N. Y., April 4.
Craft, Marcella.—Philadelphia, April 7, 8; Riverside, Cal., April 23.
Culp, Julia.—St. Paul, March 30; Minneapolis, March 31.
Dadmun, Royal.—Detroit, Mich., March 29; Pittsburgh (Pittsburgh Male Chorus), April 7; six weeks, New York Philharmonic Festival Tour, April 2.
Destinn, Emmy.—New York (Æolian Hall), March 24.
Eldridge, Alice.—Cambridge, Mass. (Boston Symphony Orchestra), March 23.
Ellerman, Amy E.—Brooklyn, N. Y., April 9.
Fiqué, Katherine Noack.—New York (Madison Square Garden), March 19, 21; New York (Hotel Plaza), March 29; New York (Waldorf-Astoria), April 3; Brooklyn, April 24; Greenville, N. J., April 25.
Frisch, Povia.—Boston, March 21; Cambridge, Mass., March 24.
Friedberg, Carl.—Knoxville, March 21; Macon, Ga., March 24; Louisville, Ky., March 27; Erie, Pa., March 31.
Gabrilowitsch, Ossip.—New York (Æolian Hall), March 18.
Gebhard, Heinrich.—Boston, March 20.
Genovese, Mme. Nana.—Convent Station, N. J., March 23; Regent Theater, Paterson, N. J., April 2.
Gideon, Henry L.—Boston, March 21; Lynn, Mass., March 22; Providence, R. I., March 22; Boston, March 28; Boston, April 4, 11.
Godowsky, Leopold.—Philadelphia, April 14, 15; Chicago, April 23; Marquette, Mich., April 24; Lincoln, April 27; Omaha, April 28; Tulsa, Okla., May 2; St. Louis, May 4.
Glenn Wilfred.—Lima, April 4; Fishkill, April 13; Newburgh, April 14; Mt. Vernon, April 25; Newark, April 27; Boston (Choral Union), April 30; Schenectady, May 6; New Haven, May 19.
Green, Marion.—New York, April 15; Cincinnati, April 20; Tiffin, Ohio, April 25, 26.
Gruppe, Paulo.—New York (Æolian Hall), March 25.
Gunn, Kathryn Platt.—Brooklyn, April 18.
Hazzard, Marquerite.—Spring Festival, Mt. Vernon, N. Y., May 19.
Hambourg, Boris.—New York (Æolian Hall), March 30.
Harrison, Charles.—New York City, March 18; Newark, N. J., March 19; Philadelphia, March 27; Jersey City, March 30; New Haven, Conn., April 7; New York City, April 11, 12, 13, 14; Wichita Falls, Tex., Festival, April 26, 27, 28; Abilene, Tex., Festival, May 2, 3, 4.
Harrod, James.—New York, March 18; Lindsborg, Kan., April 16 and 17; Chicago, April 22; Boston (Choral Union), April 30; Providence, May 1; Newark, May 4; Schenectady, May 6; Ridgewood, May 8; Jersey City, May 11; Nashua, May 18, 19.
Hartley, Laeta.—Watertown, April 17.
Henry, Harold.—Dallas, Tex., March 24.
Hills, Charlotte Williams.—Boston, March 23; Brookline, March 25.
Holt, Gertrude.—Providence, R. I., March 22; Somerville, Mass., March 23; Rockland, Mass., April 7.
Howard, Kathleen.—Buffalo, April 27.
Hubbard, Havrah (W. L.).—Opera Talks—March 20, afternoon, Portsmouth, N. H.; evening, Portsmouth, N. H.; March 21, evening, Gloucester, Mass.; March 22, morning, Quincy, Mass.; afternoon, Salem, Mass.; evening, Brockton, Mass.; March 23, afternoon, Pittsfield, Mass.; evening, Pittsfield, Mass.; March 25, Indianapolis, Ind.; March 27, Chicago, Ill.
Hunt, Helen Allen.—New York, April 10.
Jefferts, Geneva Holmes.—Providence, R. I., March 26.
Kaiser, Marie.—Ann Arbor, March 20; Jackson, March 21; Ypsilanti, March 22; Hillsdale, March 23; Saginaw, March 24.
Kerns, Grace.—Chicago, April 10.
Land, Harold.—Newark, March 19; Yonkers, N. Y., March 26; Mt. Kisco, N. Y., March 29; Yonkers, April 9; New York City, April 10; Summit, N. J., April 16; South Orange, N. J., April 21; Trenton, April 23; New York, April 24.
Leginska, Ethel.—New York (Carnegie Hall), March 31.
Littlefield, Laura.—Boston, March 23, 28, 29; April 5.
London, Marion.—New York, March 19.
Lund, Mme. Charlotte.—New York (Columbia University), March 18; New York, March 21; New York (Æolian Hall), March 28.
McDowell, Alice.—Boston, May 2.
Maikin, Joseph.—Baltimore, Md., March 28; Boston, March 29.
Mertens, Louise.—Middletown, Conn., March 21; New York City, April 28 (Century Theater Club).
Middleton, Arthur.—Ithaca, N. Y., April 27, 28, 29; Cincinnati, May 1, 2, 3, 4, 5, 6.
Martin, Frederic.—Boston, March 23; New York City, April 21; Boston, April 23; Danville, Va., April 27; Winona, May 5; Knoxville, Ill., May 6; Milwaukee, May 8; Athens, Ohio, May 11; Keene, N. H., May 19.
Miller, Christine.—Godfrey, Ill., March 22; Kansas City (Symphony Orchestra), April 4; Fairmont, W. Va., April 25; Morgantown, W. Va., April 27; Greensburg, Pa., April 29; Newark, N. J. (Festival), May 2; Watertown, N. Y., May 4; Syracuse, N. Y. (Festival), March 10; Geneva, N. Y. (Festival), May 11.
Morrissey, Marie.—Lima, Ohio, April 4; Jersey City, April 25; Russian Symphony tour, April 25 to May 10; Detroit, May 5; Tour of Middle West, June 15 to Aug. 1.
Northrop, Grace D.—Yonkers, March 19; Mount Vernon, N. Y., March 28; Poughkeepsie, N. Y., April 2; New York, April 28.
Oulukanoff, N.—Boston, March 18 and 29.
Parks, Elizabeth.—Mt. Kisco, March 29; Lindsborg, Kan., April 16, 18; Cincinnati, April 29; Pittsburgh, Pa., April 25; New York, Aug. 9.
Parlow, Kathleen.—Minneapolis, March 17.
Patterson, E. Eleanor.—Shamokin, Pa., March 28.
Peege, Charlotte.—Milwaukee, April 27.
Purdy, Constance.—Kane, Pa., March 24.
Rasely, George.—Middleboro, Mass., March 24; West Roxbury, March 30; Milton, Mass., March 31; Boston, April 18; Plymouth, April 25; Wellesley, Mass., April 27; Winston-Salem, N. C., May 25.
Richards, Lieut. Percy.—Brooklyn (Institute), March 19; New York (Carnegie Hall), April 1.
Rio, Anita.—Ithaca, N. Y., April 27, 28, 29.
Rogers, Francis.—New York (Nylis Chorus), March 17.
Shawe, Loyal Phillips.—Boston, April 3.
Schofield, Edgar.—Plymouth, Mass., April 14; New York, May 9; Montreal, May 17.
Simmons, William.—Brooklyn, March 31; Englewood, N. J., April 10; Hartsville, S. C., May 3 and 4.
Simonds, Raymond.—Boston, March 21; Lynn, Mass., March 22; Lexington, Mass., April 12.
Spalding, Albert.—Altoona, March 20; Huntington, March 22; Benton Harbor, March 27; Detroit, March 27; Newark, March 31; New York, April 1, 2; Easton, April 3; Boston, April 4; Willimantic, April 5; Jersey City, April 6; Utica, April 12; Chicago, April 23; New York (Harlem Philharmonic), April 27.
Sundelius, Marie, Mme.—Chicago, March 19; New York (Carnegie Hall), March 25; New York (Hotel Astor), April 27; Worcester, Mass., April 30; Lowell, Mass., May 9; Boston, June 4; New Britain, Conn. (Swedish Festival), June 8, 9; Omaha, Neb., June 19, 20.
Spross, Charles Gilbert.—New York (St. Cecilia Society), March 21.
Stoessel, Albert.—Boston, March 29.
Thomas, Nicola.—New York, March 28, 30, and April 8; Englewood, N. J., April 10; New York, April 13; Flushing, April 26.
Tollefson, Mr. and Mrs. Carl H.—New York, March 25 and April 15.
Van Dresser, Marcia.—Boston, March 18; New York, April 2.
Verd, Jean.—Boston, March 21; Cambridge, Mass., March 24; Baltimore, March 17; East Orange, April 7; New York, April 8; Northampton, April 12.
Wakefield, Henriette.—Buffalo, April 17; Boston, April 30.
Wells, John Barnes.—Elmira, March 24; Glen Cove, L. I., March 26; Mt. Vernon, April 3; Washington, April 5; Jersey City, April 7; New York, April 16, 18; Richmond, Va., April 21; New York, April 27; Orange, N. J., April 28.
Werrenrath, Reinald.—Houston, Tex., March 17.
Williams, Grace Bonner.—Lowell, Mass., March 20; New London, Conn., March 23; Ithaca, N. Y., April 29 (Cornell University Festival).
Orchestras, Quartets, Choruses, Etc.
American-Scandinavian Society Concert.—Carnegie Hall, New York, March 25 (Ole

NEW YORK CONCERT CALENDAR

March

18—Boston Symphony Orchestra, Carnegie Hall, afternoon.
 18—Russian Symphony Society, Carnegie Hall, evening.
 18—Harold Bauer and Ossip Gabrilowitsch, joint recital, Æolian Hall, afternoon.
 19—John McCormack, song recital, Carnegie Hall, afternoon.
 19—Yvette Guilbert, song recital, Maxine Elliott Theater, evening.
 19—Leo Ornstein, piano recital, Æolian Hall, afternoon.
 21—Yvette Guilbert, song recital, Maxine Elliott Theater, afternoon.
 21—Maude Fay, song recital, Æolian Hall, afternoon.
 21—Kneisel Quartet, Æolian Hall, evening.
 23—Marcella Craft, song recital, Æolian Hall, afternoon.
 23—Philharmonic Society, Carnegie Hall, evening.
 24—Clara Clemens - Gabrilowitsch, song recital, Æolian Hall, afternoon.
 24—Emmy Destinn, song recital, Æolian Hall, evening.
 24—Philharmonic Society, Carnegie Hall, afternoon.
 24—Yvette Guilbert, song recital, Maxine Elliott Theater, afternoon.
 25—The American-Scandinavian Society Concert, Carnegie Hall, evening, soloists, Marie Sundelius and Herman Sandby; Scandinavian Symphony Orchestra, Ole Windingstad, Conductor.
 25—Harold Bauer and Pablo Casals, joint recital, Æolian Hall, afternoon.
 25—Paulo Gruppe, cello recital, Æolian Hall, evening.
 25—Ignace J. Paderewski, piano recital, Carnegie Hall, afternoon.
 26—Louis Graveure, song recital, Æolian Hall, evening.
 26—Philharmonic Society, Carnegie Hall, afternoon.
 26—Yvette Guilbert, song recital, Maxine Elliott Theater, evening.
 27—Vida Milholland, song recital, Æolian Hall, evening.
 28—Estella Newhaus and J. Howe Clifford, joint recital, Æolian Hall, afternoon.
 28—Charlotte Lund, song recital, Æolian Hall, evening.
 29—Concert Benefit Musicians' Fund, Paderewski, Casals and Philharmonic Society, Carnegie Hall, afternoon.
 30—Boris Hambourg, violoncello recital, Æolian Hall, afternoon.
 30—Concert by Edith Chapman Gould, William C. Carl, William Enderlein, Edwin Grasse and Heinrich Meyn, Blind Men's Improvement Club, evening.
 31—Elsa Kellner, song recital, Æolian Hall, evening.
 31—Ethel Leginska, piano recital, Carnegie Hall, evening.

April

1—Evening Concert, benefit of Scandinavian Emigrants' Home.
 2—Evening Grand Concert, benefit of Memorial to Miss Edith Cavell.
 4—Evening, Song Recital by Olga Carrara.
 8—Afternoon, Violin Recital by Mischa Elman.

Windingstad, Conductor; Soloists, Marie Sundelius and Herman Sandby.

Boston Symphony Orchestra.—New York (Carnegie Hall), March 18.

Chicago Symphony Orchestra.—Oak Park, March 20; Detroit, March 27; Cleveland, March 28; Dayton, March 29; Milwaukee, April 3; Chicago, April 4; Chicago, April 10; Aurora, April 17.

Cosmopolitan Quartet.—New York (Century Theater Club), April 28.

Criterion Male Quartet.—Machias, Me., March 18; Ellsworth, Me., March 20 (afternoon), Bar Harbor (evening); Guilford, Me., March 21; Dover, Me., March 22; Belfast, Me., March 23; Skowhegan, Me., March 24; Livermore Falls, Me., March 25; Farmington, Me., March 27; Wilton, Me., March 28; Rumford Falls, Me., March 29; South Berwick, Me., March 30; New York, N. Y., March 31 (afternoon), Brooklyn (evening); Bloomsburg, Pa., April 3.

Kneisel Quartet.—New York (Æolian Hall), March 21.

Minneapolis Symphony Orchestra.—Minneapolis, March 16, 17, 31; St. Paul (Auditorium), March 16, 30.

Quartet of Ancient Instruments.—New York (Columbia University), March 18.

Rich Quartet of Philadelphia.—Philadelphia, April 26.

Russian Symphony Society.—Carnegie Hall, New York, March 18.

San Francisco Symphony Orchestra.—San Francisco, March 24, 31.

Saslawsky Quartet.—New York, Carnegie Hall, March 23, 24, 26; Brooklyn, March 12.

Sinsheimer Quartet.—New York (Rumford Hall), March 28; Orange, N. J., April 19.

St. Louis Symphony Orchestra.—St. Louis, March 18.

Tollefson Trio.—White Plains, N. Y., March 17; New York (Harris Theater), March 26.

Zoellner Quartet.—Los Angeles, Cal., March 21; Hollywood, Cal., March 22; Long Beach, Cal., March 24; San Jose, Cal., March 28; Porterville, March 29; Stockton, March 30; Eureka, March 31.

Metropolitan Presents "Tristan" Finely in Philadelphia

PHILADELPHIA, March 11. — The eleventh of the Metropolitan Opera Company's series of performances at the lo-

cal Metropolitan, last Tuesday evening, was devoted to "Tristan und Isolde," much to the satisfaction of an audience which, filling the house, showed the deepest appreciation of an excellent interpretation of the Wagner music drama. To Mr. Bodansky, the conductor, must go much of the credit, for he gave an eloquent and sympathetic reading of the score. Especially interesting was the return of Mme. Gadske and Louise Homer, both of whom appeared for the first time this season. Mme. Gadske has sung *Isolde* here before, but never more beautifully. Mme. Homer also was at her best, voicing the *Brangäne* music superbly. The *Tristan* of Jacques Urlus was particularly effective on the poetic or romantic side; the imposing presence and vocal authority of Carl Braun suited well the part of *King Mark* and Herman Weil was in all respects impressive as *Kurwenal*.
A. L. T.

EXTRA ASSEMBLY CONCERT.

Herman Lohre and Margaret Hamilton
Delight Large Gathering

An extension Assembly concert given in the New Assembly's clubhouse, New York, on March 9, engaged the attention of a large audience, which listened with unfeigned delight to the program offered by Herman Lohre, tenor, and Margaret Hamilton, a thirteen-year-old composer-pianist.

Following Mme. Bell-Ranske's introductory remarks, Miss Hamilton played Beethoven's Rondo in G, creating a good deal of enthusiasm. Mr. Lohre's first group comprised Bungert's "Bettler Liebe," Giordani's fine "Caro Mio Ben" and the popular aria from the last act of "Tosca." He was rousinglly acclaimed. Miss Hamilton's original "Cycle of the Seasons," played by the tiny composer, evoked astonishment and enthusiasm. Mr. Lohre's second and final group was made up of numbers by Lohr, Quilter and Spross, which revealed to advantage the splendid quality of his voice. He was generous in the way of extras. Lastly, Miss Hamilton played a Schubert Moment Musical and MacDowell's Polonaise, Op. 46, No. 12.

"MESSIAH" IN ONEIDA

Local Choral Society Has Assistance of Admirable Soloists

ONEIDA, N. Y., March 11.—The Oneida Choral Society, Edward Barrow, conductor, gave a performance of "The Messiah" Monday evening, before an audience which entirely filled the auditorium. The soloists were Grace Northrup, soprano; Florence Debbold, contralto; Frank Ormsby, tenor, and Dr. Frank Cavallo, basso.

The society is made up of about 250 voices and does exceedingly artistic work under the able direction of Mr. Barrow, who was formerly a New York singer.

The exquisite beauty of Miss Northrup's voice and the dramatic intensity with which she delivered the important and telling passages for the soprano made a profound impression upon the audience. Miss Debbold and Dr. Cavallo are from Utica, and their fine work is well known to local music-lovers. Mr. Ormsby long ago demonstrated his sterling worth as a choral singer.

Quartet of Artists in Beethoven Musicale

The program presented at the fifth musicale of the Beethoven Society on March 11 at the Waldorf-Astoria, New York, was hardly up to the standard set by this worthy organization. Lester Donahue, pianist, was heard to advantage in a Brahms, Debussy and Chopin number, and Liszt's "Sposalizio" and "Dances of the Gnomes." Daisy Pickering sang a group of songs, an aria and the lullaby from "Jocelyn," with violin obligato. Flora Hardie, contralto, sang two groups of songs pleasingly, and Emil Asker, tenor, sang Donizetti's "Una Furtiva Lagrima" and a group of songs.

Two New York Recitals Given by Francis Rogers

Francis Rogers gave a song recital at the New York Music Settlement in East Third Street, Sunday evening, March 12, before a large and enthusiastic audience, and another before the Nylis Chorus at the New York Life Building, Friday, March 17.

Can't Keep House Without It

To the Editor of MUSICAL AMERICA:

I count on MUSICAL AMERICA every Monday and find I "can't keep house without it."

Very sincerely,

Mrs. W. C. JACKSON.
Muskogee, Okla., March 8, 1916.

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AMERICAN SONGS PLEASE DALMORÈS

But the Famous French Tenor of the Chicago Opera Thinks English-Speaking Singers Fail to Enunciate Well—Chautauqua Tour for Julia Claussen—The Folk Songs of Greece—Conductor Charlier Turns Farmer

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, March 10, 1916.

AMERICAN and English singers fail to enunciate well, said Charles Dalmorès, French tenor, before leaving Chicago this week to go to his summer home on Lake Geneva, Switzerland.

"Good enunciation is essential, yet you seldom hear it here. I think the foreigners really enunciate their English better than those native to the language, because they have to," he said. "For instance, when I sing German my enunciation must be perfect, for my knowledge of the language is not big enough for me to slur the words and mouth them as some native Germans do. Words in any language are made up of vocals and consonants, so in German I give the vocals their full rounded sound, and pronounce the consonants accurately according to rule, because if I do not do so, then the next morning in the papers—bang bang! The critics all shoot at me!

"The same system may be followed in any language. I shall sing in Russia next year, and it may be that I shall learn the Russian language and embark on a career of singing Russian songs. Who can say? The Russian language is also made up of vocals and consonants, and these can be sung as easily as German or French. It is easier to enunciate correctly than wrongly."

One of the obstacles to singing operas in English, the famous French tenor averred, is the lack of translations which lend themselves to the music.

"But your English songs are wonderful," he said. "I am going to tour America in concert next autumn to show Americans that an operatic tenor can also sing songs and ballads. Here you have some wonderful American songs," and he took from the piano Campbell-Tipton's "The Spirit Flower," Chadwick's "Song from the Persian" and Cadman's "From the Land of the Sky-blue Water." "I love these songs, and ah—" (he picked up a volume of Hugo Wolf, open at "Verborgtheit") "here are some wonderful songs in German!

"I love rag-time, too! It is so distinctively American! Lots of people say: 'Rag-time, bah!' But why not rag-time? It has a fascinating swing and rhythm. I am very fond of it."

The French tenor avers that modern French music is more difficult to sing than Wagner.

"Why, I would rather sing *Tristan* any time than sing the fifty-two-minute duet in 'Louise,'" he said. "I sang *Siegfried* thirty-two times in one season in Germany. As for operas like 'Mignon,' it is a pleasure to sing them. I just have to open my mouth and let the music flow out, for there is no effort needed to throw myself into the part. But oh, those recitatives in modern French opera! They are much harder to sing than the melodic arias of the older operas."

Dalmorès explained to me how he kept himself always in perfect physical trim, ready to sing any of the parts in his immense repertory at short notice.

"I take a regular system of physical



Above, the "Parsifal" Costume of Charles Dalmorès, the Chicago opera tenor. The costume was designed from a suit of armor in the Museum at Zurich, Switzerland. To the right, Julia Claussen, contralto of the Chicago Opera, and, below, Mr. Dalmorès as he appears in Massenet's "Hérodiade"



Photos by Matzene, Chicago

culture," he told me. "I must continually exercise. And I take long walks."

"Yes," I said, "every time I meet you on the street you have a young lady on your arm."

"Ah," he said, "that is the secret of perpetual youth! You must not be sad, or you will grow old. And what can cheer you up so much as the company of a young lady? If I did not walk with the ladies, I should have to walk alone. With so many pretty and interesting girls in the city, it would be a sin to walk alone. Besides, if a tenor wants to be successful, he must become a matinée idol. It pays to be nice to the ladies."

I asked him whether he would again serve in the French army.

"No," he replied. "I served seven months in the French army at the beginning of the war, but I got rheumatism so bad that I was finally let out. My two brothers were in the same regiment. We were at Pont-a-Mousson, east of Verdun, where the terrible fighting is going on now. We were just near enough to Metz to drop a few shells into the outermost fort guarding that city. We did this every day, to keep the Germans stirred up, and of course the Germans dropped a few shells on us every day to reciprocate."

Mr. Dalmorès did not know whether he would appear in opera in this country next season, but he will tour the United States next fall in concert.

WHEN a friend of Dalmorès recently importuned the singer to give him a "life-like" picture of himself, Mr. Dalmorès sent him a photograph of an ancient knight in armor, with his autograph. The features were concealed behind an immense steel conning tower, and the friend declared that the shape of the feet was the only means he had of identifying the portrait.

"This is my *Parsifal* costume," Dalmorès told me, a huge grin illuminating his face. "It is an exact replica of a suit of armor in the museum at Zurich, Switzerland. Of course I cannot sing in it, and wear it on the stage only a few minutes before I remove the helmet."

THE Chautauqua circuit has claimed Mme. Julia Claussen, leading contralto of the Chicago Grand Opera Com-

who made her début with the Chicago Grand Opera Company this season, has also been engaged by Mr. Harrison for Chautauqua dates. Alice Nielsen will fill a two-months' Chautauqua contract for the Redpath Bureau in Ohio during July and August.

THE peculiar swing and rhythm of American rag-time, so different from the popular music of Europe, is naturally somewhat puzzling to singers from the continent. So when Octave Dua of the Chicago Grand Opera Company consented to appear with several other opera stars in the Chicago Fashion Show, he was confronted with the task of learning "Hello, Frisco," "Everybody Rag With Me" and other like songs at short notice. He ordered a player-piano installed in his room and the instrument arrived just as he was about to shave before the first rehearsal of the fashion show. A friend ran off "Hello, Frisco" while the Belgian tenor scraped his face. Dua had learned the French words to the song and arrived at rehearsal with the swing of the melody fresh in his mind. He sang it: "Bonjour, Frisco," and it was the hit of the show. He also sang "Everybody Rag With Me," "Mother Machree" and "It's a Long Way to Tipperary," all in French.

FROM orchestra conductor to farmer is the change undergone by Marcel Charlier, conductor of French opera for the Chicago Grand Opera Company. Charlier left for France, Feb. 2, on the steamship Rochambeau, in company with Marcel Journet, French bass, and Hector Dufranne, French baritone. On board ship the three gave a concert which netted them \$300.

Mr. Charlier, in a letter to Capt. Theodore Claussen, husband of Mme. Claussen, describes the concert and tells of the new profession which will occupy him until music calls him again to Chicago.

"Now I have many, many weeks to be at home," he writes. "I am farmer! Good-bye music! For the present! This is a little change for me and I need it. Too much is not good for anybody."

"RESENTMENT" is a mild term to describe the feelings expressed by some of Chicago's music teachers when the contents of the Chicago Musical College's latest booklet became known. The Chicago Musical College gives the heads of rival colleges in a list of graduates who have achieved special distinction, and in this list, among others, are the names of John J. Hattstaedt, president of the American Conservatory of Music; Walter Spry, head of the Walter Spry School of Music, and Mrs. Clare Osborne Reed, head of the Columbia School of Music. The school from which they were graduated thus uses their names as an inducement to prospective pupils to go to the Chicago Musical College rather than to the schools which these graduates now head. In former days the Chicago Musical College was the only school of its kind here, but since then some of its graduates have founded rival schools.

FARNSWORTH WRIGHT.

Maud Allan Much Improved

Maud Allan, the classic dancer, who has been ill at the German Hospital of New York following an operation for appendicitis, was reported greatly improved last Tuesday and it was stated that she would probably be in condition to leave the hospital within a week.

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